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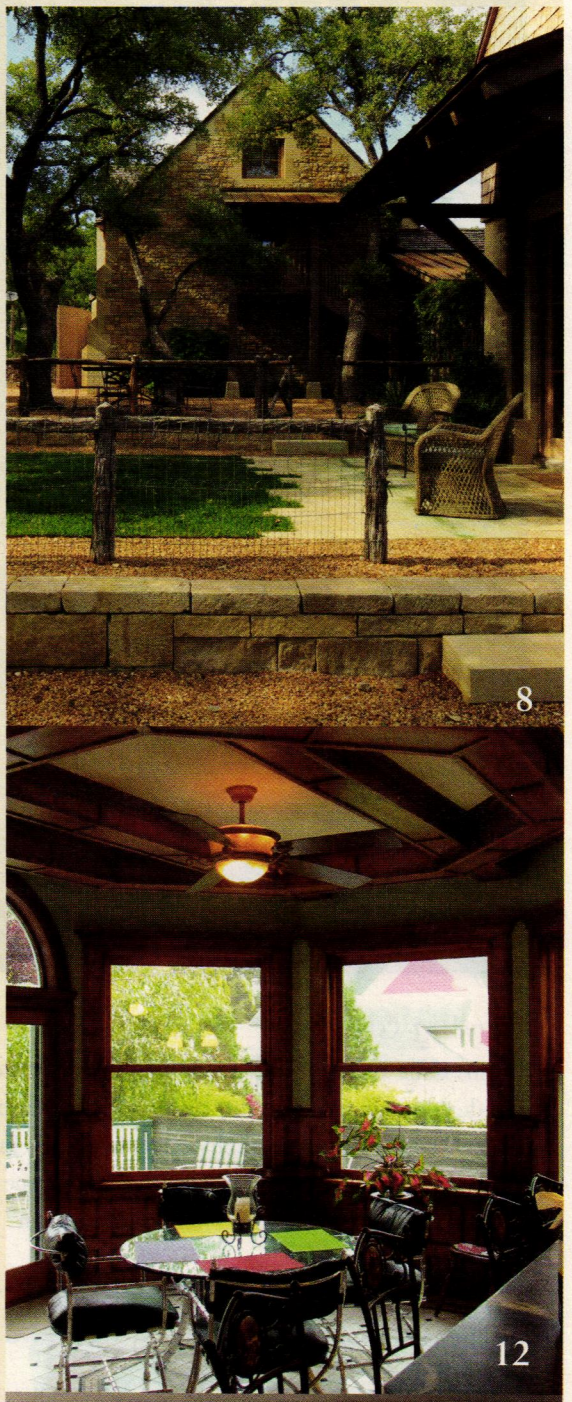
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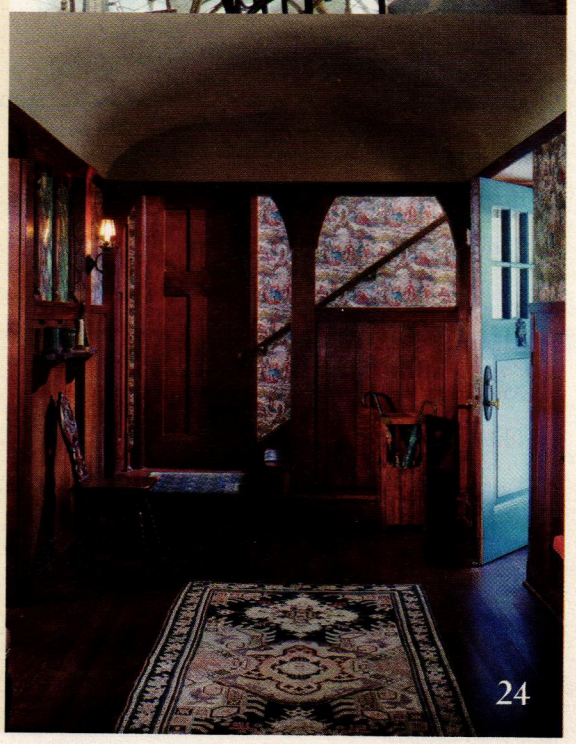
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On the cover: Modern furnishings blend with period details in the dining room of a West Harlem row house renovated by Zivkovic Connolly Architects. See page 16. *Photo: Brian J. Connolly*







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The Buying Guides RESTORING THE PERIOD HOME



Buying Guides

In this issue you will find 16 Buying Guides on our issue theme: Restoring the Period Home. The Guides contain information on suppliers, manufacturers, custom fabricators, artists and artisans, as well as many photographs of their work. From Columns & Capitals to Landscape & Garden Specialties, they form a comprehensive source for professionals working in restoration, renovation and traditionally styled new construction.

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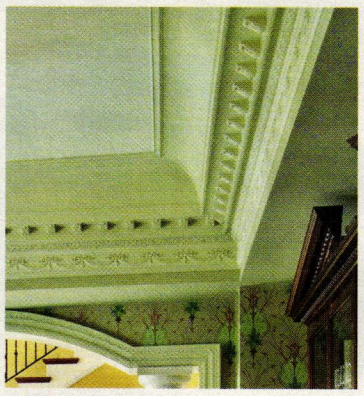
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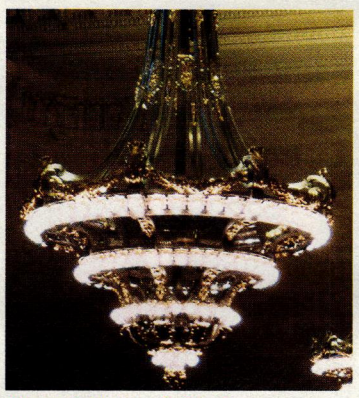
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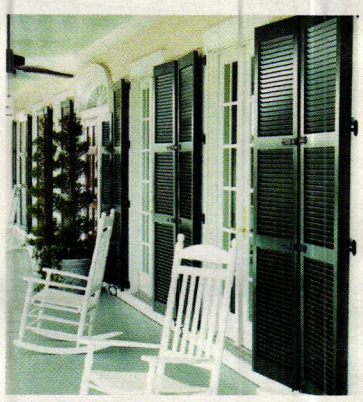
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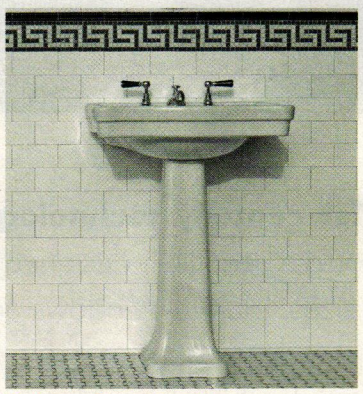


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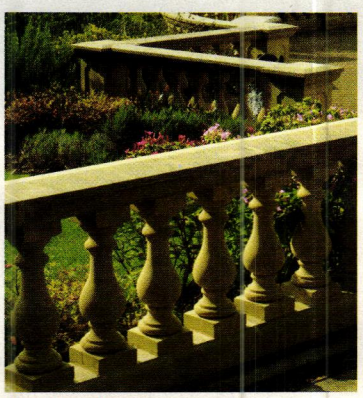
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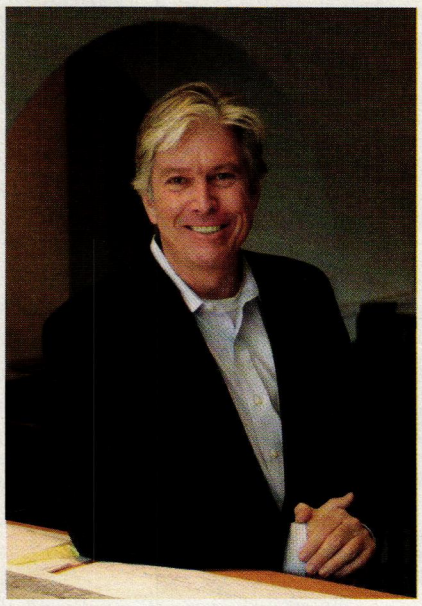
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For the Harvey Ranch House (top), architect Don B. McDonald (above) drew inspiration from the Neoclassical wood-framed architecture German settlers brought to Fayette County, TX, in the mid-19th century. The structures are wrapped in porches to provide protection from the elements. *Photo: Jon McDonald*

Home Grown

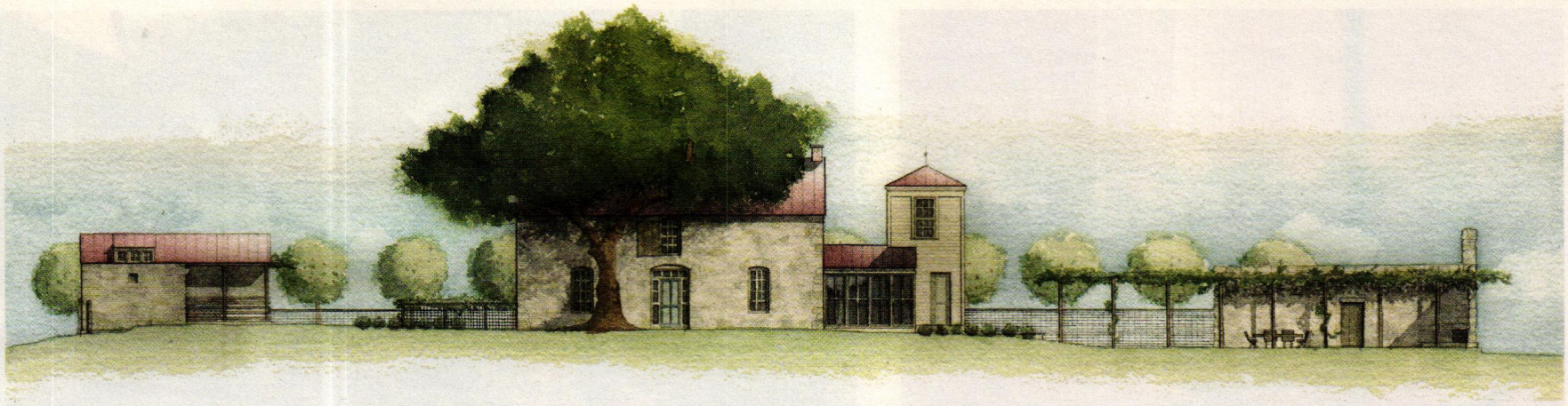
Don B. McDonald Architect draws upon historical regional precedents for its rural Texas residences. *By Lynne Lavelle*

As a son of rural South Texas, Don B. McDonald, AIA, grew up with a deep appreciation of local building traditions, craftsmanship and the dialogue between architecture and land. He graduated from Texas A&M University in 1982 and founded Don B. McDonald Architect shortly after to focus on highly regional, site-specific residential projects. Today, the firm is based in a restored Atlee B. Ayers house in the Monte Vista Historic District of San Antonio – just blocks from the architect's home – from which it serves an informed, proactive clientele.

"These individuals tend to be more interested in the poetry of a house than its amenities," says McDonald, "and they extract real pleasure from both design and construction. They play a strong role, and a sense of their personality tends to permeate each project. The result is a structure rooted in the land upon which it is built, yet playful and idiosyncratic to the unique needs of each individual."

Each project begins with an architectural and historical survey of the area, encompassing not only existing buildings, but also the design vocabularies and precedents behind them. McDonald notes that prior to the advent of the railroad, Southwestern building methods and materials varied greatly from town to town, and were a true reflection of the local geography and culture. Capturing that authenticity is the firm's primary goal. "During the latter half of the 20th century, the country became more mobile, causing many regional dialogues to be diluted," says McDonald. "If an architectural vocabulary continued at all, it often became one dimensional and lost real eloquence. It is that depth and eloquence that we seek to re-establish."

The firm's rural work is greatly influenced by early-20th-century architect Mary Colter, who designed a number of iconic hotels and lodges throughout the Southwest that reflected Native American philosophy about man's relationship with nature. Recognizing the great responsibility that comes with building, McDonald favors a similarly delicate touch, and respect for context. "Rural architecture at its core is a response to the land," he says. "Even within the same region, a house set on the side of a hill will be different than a structure set in the middle of a prairie. Establishing the correct siting and orientation is the most important part of the entire process."



The Rock Hill Ranch House is located in a region of Texas Hill Country traditionally used for cattle grazing. The design captures the spirit of the surrounding, simply-proportioned homes. *Rendering: courtesy of Don B. McDonald Architect*

In what McDonald describes as a "hardscrabble" portion of Texas Hill Country, the firm designed the Rock Hill Ranch House, a small compound for clients who wished to upgrade from their two-room house on the site. This region was traditionally used for cattle grazing, and its transience is reflected in the simply proportioned homes, sheds and lean-tos that dot the landscape. "There was a raw, unself-conscious quality that is rare in today's architecture, which we found inspirational," says McDonald.

The early Texas Anglo style house sleeps 16, yet sets a modest tone with its main approach. Guests cross a lawn to an east-facing dog run that functions as an outdoor foyer between two stone structures – the kitchen and living room. Doors flanking an outdoor fireplace lead directly to the kitchen, where another large fireplace and adjacent dining table create the main gathering space within the house. Kitchen support is located within stone pantries and an enclosed porch to the north.

Located on the opposite side of the dog run, the living room is constructed of native limestone, cypress millwork, and salvaged pine flooring. Beyond its fireplace is the master bedroom, housed within a delicate wood frame building. A long arcade to the rear of the dog run leads to the cypress-clad guest house and bunk house. Like every building on the compound, each is one room deep for natural light and ventilation, and all wood left unfinished to age naturally. Paint was limited to the exterior doors and window sashes, whose muted colors were chosen to blend with the landscape.

With the help of local craftspeople, the firm successfully integrates modern amenities with "structurally honest" features such as exposed beams and stone walls. "Local craftsmen are often brought in early in the design process," says McDonald. "The subtleties of regional craftsmanship are analyzed: Carpenters begin to question why their rafter tails are plumb cut, while 30 miles to the east, square cut is the norm; iron workers begin to analyze the unique sound made by well-balanced latches in the region; and masons start to compare their techniques to the corners and chisel marks of their forebears.

"Our approach to technology integration has evolved from our restoration projects in that it is generally divorced from the architecture – technological advances continue to evolve more rapidly than regional architecture. By providing conduit within the walls, and maintaining a straightforward and honest approach, our structures will continue to accept state-of-the-art technologies well into the future."

In a region of Gillespie County renowned for its exceptional craftsmanship, the Boot Ranch House was conceived as a retreat for the clients' extended family, and tailored to their love of cooking, entertaining and the great outdoors. The rambling Romanesque Revival-style homestead was inspired by the highly regarded stonework of Alfred Giles, the late-19th-century architect of numerous buildings within the county, including the Morris Ranch Schoolhouse and San Antonio's coveted Fort Sam Houston Homes.



The kitchen of the Rock Hill Ranch House features a large fireplace and adjacent dining table; it is the main gathering space within the house. *Photo: John M. Hall*

On the exterior, articulated limestone with taut seams and sharp edges support a field of coarse stone from the same quarry. Hardwood hand-split shingles weathered to a silver grey echo the region's 19th-century cypress shingles and sheath roofs. "Giles, an English Architect on the Texas frontier, produced some of the most notable buildings in Texas at that time," says McDonald. "His influence, and the relationship between the house and a golf course framed in a valley below its hillside site imbues it with character reminiscent of the Scottish Highlands."

From a gravel court, guests descend to the north-facing front door that opens to a three-bay loggia, which terminates on a water tank – the first of a series of outdoor rooms that overlook the valley. The loggia is used as a cabana for much of the year, and as a semi-sheltered gathering space in



The Rock Hill Ranch House is constructed of stone-clad cypress, local limestone and salvaged pine flooring – all left unfinished for added character. *Photo: John M. Hall*



Boot Ranch, a Romanesque Revival-style homestead in Gillespie County, TX, was inspired by the work of late-19th-century architect Alfred Giles. *Photo: Jon McDonald*

winter, when the fire is lit and the north windows closed. From the loggia, the descent continues to a long terrace with access to the main hall. The path meanders through a series of lawns and gravel courts, which connect to outdoor porches and stairways. "Each room – public and private – has its own intimate outdoor space that has been delicately carved into the landscape," says McDonald.

A high ceilinged stair hall, which doubles as a library, is accessed through the west end of the loggia. From here, one descends to the large main hall, detailed with mortised wood columns and beams. To the east, a wall of French doors opens to the terrace and valley view. On the west side, the kitchen is flanked by a butler's pantry and breakfast room, and opens to series of garden terraces. Beds and baths are nestled in the attic above and several adjacent structures.

The roots of Texas' regional architecture are often traced well beyond the state's borders. Such is the case in Fayette County, which became a magnet in the mid-19th century for German settlers, who brought with them the Neoclassical architecture that was so in vogue in Europe at the time. As fashion shifted from masonry to wood frame, the Neoclassical volumes held, often wrapped in porches to provide protection from the elements. The result was a distinct vernacular, and the departure point for Harvey Ranch House – a compound of six structures in Industry, TX, and a 2012 Palladio Award winner (see *Period Homes*, July 2012). "We responded to the elusive sense of place evoked by the regions historic buildings," says McDonald. "It was our intent to pick up this unique thread and use it as a springboard to construct a 21st-century house that would stand the test of time."

The Harvey Ranch House was primarily inspired by the work of Heinrich Kreische, a pioneer mason from La Grange and designer of the historic Kreische Brewery (1849). Further investigation unveiled a whole series of Neoclassical ideas expressed through his later work that began to surface piece by piece in dialogue with the locals. "Picking up the thread of that architectural legacy 100 years later, and establishing a 21st-century dialogue, evolved into a philosophical pursuit for everyone involved with the project," says McDonald. "This resurrection of a region's lost architectural vocabulary translated by local

As a retreat for the clients' extended family, the Boot Ranch was designed for cooking, entertaining and gatherings. The large living room offers views of the property's outdoor rooms and the valley beyond. *Photo: Jon McDonald*



Boot Ranch, as viewed from the motor court, draws upon Giles' highly regarded stonework. *Photo: Jon McDonald*

Right: The Harvey Ranch compound sits on a rocky outcrop above a palmetto-lined spring, and surrounds an old oak tree that was preserved on the site. *Photo: Jon McDonald*



craftsmen not only carried meaning to the project, but has also begun to seed other work within the area."

The structures sit on a rocky outcrop above a palmetto-lined spring, and surround an old oak tree that was preserved on the site. As none of the structures exceed 1,500 sq.ft., McDonald established their hierarchy through the use of materials, and strict consideration of proportion. The formal main hall and library are buttressed-masonry, sheathed in crisp white plaster, and have strong axial alignments. The wood-framed kitchen and support buildings on the other hand remain simple and functional.

The main hall's lime-washed pine floors were selected to withstand the abuses of daily life on the ranch, while its large doors, windows and fireplaces on the north and south walls temper the challenges of the Texas climate. A collection of arrowheads and artifacts, found on the property during construction, is displayed on the walls. Similarly, eight murals above the bookcases in the library have been designed to depict the evolution of the region, further anchoring the property to the site.

Drawing upon the accumulated knowledge of previous generations, McDonald designs for the long term, integrating craftsmanship, sustainability, regional materials and customs that will endure. Equally important, however, is the philosophy behind every project. "The ideas expressed through architecture," he says, "will carry a building in the minds and hearts of a community." ■

Queen Anne Comeback

A firsthand look at the renovation and expansion of an 1890 residence in Upstate New York. *By Hector Muñoz-Baras, AIA, LEED AP*

In 1890 the canal and railroad village of Port Jervis, NY, located at the confluence of the Delaware and Neversink rivers at the tri-state point of New York, New Jersey and Pennsylvania, was growing in influence and prestige. It was at that time that George F. Farnum, a successful jewelry merchant, built for himself and his family a 4,500-sq.ft. Queen Anne home right across the street from the Neoclassical Presbyterian Church, which fronts the town square. His home was not unique to the growing village although it is one of the finer examples of the genre.

Jump forward 100 years or so and, as with so many of these wonderful homes from that era, a major renovation was in order. Fortunately the new owners, Jim Blanton and Dan Radtke – transplanted New Yorkers by way of North Carolina and Wisconsin – restored the existing home to its previous glory. The original woodwork was refurbished or rediscovered under sheetrock and paint. Missing balustrades were turned to match the existing examples. Floors were refinished and a hallway wall was removed to relieve the living area from feeling slightly claustrophobic. The new opening was trimmed with a shallow oak arch of spindles inspired by some original sources. The top of the landing on the second floor was similarly opened up to create a loft overlooking the main stairs. Walking into the home, these modern incursions are perfectly integrated, and their vintage is assumed to be original.

The property itself, although in the middle of town, boasts an in-ground pool and a large rear yard for gardens. Although the owners did a fantastic job of restoring the home, certain previous renovations were ham-fisted. What appears to have been an old eight-ft.-wide rear porch had been enclosed decades earlier to make additional space for the small kitchen and breakfast nook. Vinyl siding had also been installed to cover the original clapboard siding, but fortunately almost all of the original wood details had been left untouched. They were in need of repair but were more than salvageable.

In the interior of the house, in the area of the upcoming renovation and addition, there was a servants' stairway connecting the main two floors with the attic. In the mid 1960s, the attic was renovated into an apartment with a new set of pressure-treated, open-deck steps slapped onto the rear of the house.

Our charge was to enlarge the kitchen and see what we could do about the eyesore of a stairway.

Top: Constructed in 1890, this Queen Anne in Port Jervis was renovated by v.baras Architects. *All photos: courtesy of v.baras Architects*



The exterior features deep-green fluted pilasters with capitals.

As in so many, if not most, American homes, the clients' main way of getting into and out of their house was through the back door. The reality of having the back door as the de facto entrance encouraged the programmatic requirements to include both function and aesthetics.

By resolving the complicated circulation patterns, the addition's architectural massing would design itself. Circulation as the formal organizing principle is always my primary consideration in architectural design and in this case we had to juggle equally important and conflicting stairs into a coherent and beautiful design.

The one stair from grade to the attic apartment has already been mentioned. A second set of stairs, the servants' stairway from the second floor to the main floor, had to be maintained as this led from the second floor directly to the kitchen. This same stairwell had a flight of stairs – leading from the second floor to the attic apartment – that could be eliminated.

As to entering the house itself, nearly everyone got in and out of the house through the back door. The driveway leading to the carport was close at hand. Entering through a door at grade, there was a small landing. To the left led downstairs to the basement. Going straight led up a series of rickety wood winder steps with 10-in. risers and a width of 26 in., which led to the main floor. It was physically dangerous as well as a graceless transition into an otherwise wonderful home.

This was our beginning point for the renovation. As noted earlier, the kitchen needed a major overhaul and expansion and the clients thought an octagonal addition would work. To my mind it seemed an appropriate design response if the stair circulation conundrum could be solved with that form.

The solution for this new circulation involved an enclosed stairwell to the attic apartment, with a shared vestibule, allowing a connection to the basement with a proper set of stairs. The old servant's stairway was reconfigured into a U shape with a powder room accessed via a pocket door at the landing. The balustrades were custom turned using



Prior to the addition, the rear elevation was dominated by pressure-treated stairs leading to an attic apartment.



The new covered entryway at the rear is supported by a triple column.

Looking from the kitchen to toward the vestibule door, the servants' stairway is just visible at left.



the original main stair balustrade as the model. The wainscoting and the coffer on the ceiling are oak, in keeping with the home's original woodwork. The kitchen ceiling is finished in a burnished metal. A ceramic floor with mosaic border mimics the octagon-shaped breakfast nook. This octagonal shape is reinforced again by the oak-coffered ceiling detail. A structural beam, 16 in. deep by 7 in. wide, was needed to keep the new kitchen breakfast nook open. This beam was dropped below the level of the ceiling and visually destroyed the purity of the octagonal ceiling – but with every obstacle comes an opportunity for a design solution. In this case we introduced a second "dummy" beam encased in oak, and then made an octagonal coffer integrating the two beams.

Although the intention was to keep the stylistic integrity of the original house in this addition, a kitchen with modern amenities was always envisioned, although the soapstone countertop and copper farmhouse sink is very much keeping with the spirit of the house.

My favorite architect and the one who has influenced me greatly is the great modern Finnish architect Alvar Aalto. He often commented that for a home, the main building elevation should be on the side of the house used by the homeowner most. Usually that means the rear of the house. This principle was uppermost in my mind on this project. This rear addition was consciously designed with as much care as any curb appeal façade and, in fact, this is the façade that is enjoyed most by the client when entering the home or relaxing by the pool.

The clients' idea for an octagon was an excellent beginning. Since the main floor was about 42 in. above the rear-yard grade, we decided to make a set of exterior stone stairs and a landing. This led to a discussion on entertaining and the convenience of going from the kitchen to the grilling area without a change in elevation. The ubiquitous suburban deck would not have been appropriate, and that led to designing an elevated stone patio at the same level as the kitchen. On the side adjacent to the neighbors, a 40-in.-high stone planter was placed to help with privacy. Facing the rear yard proper, painted wood balustrades and handrails more or less match the ones on the existing front porch. The mantra for this project was simple: match the existing.



The rear façade now has a rusticated base and a wood water table.

Typical Queen Anne homes have any number of identifying details. These include a dominant balanced asymmetry, steeply gabled façades, wraparound porches, cantilevered floors and details, towers and second-floor balconies, as well as all forms of rich details.

A wooden planter and its own separate set of steps separate the new main entry door from the raised patio. This covered entryway is anchored on the corner by a triple column. This motif, as well as the column's details, was modeled after the typical columns of the existing front porch. The rusticated stone base was carried over from the existing house's base. As is typical for the area, the stone is native Pennsylvania or Sullivan County Bluestone, which was discovered in the immediate area around in 1840. The bluestone from this area famously made its way to the sidewalks and curbs of New York City as well as Havana, Cuba. The stone base is capped with a wood water table detail continued directly from the original. Small lights were added to highlight the rich texture. A predominant exterior feature of the house is a series of fluted pilasters painted in deep green to contrast with the tan of the siding. These occur at the corner and edges of the house, visually reinforcing and anchoring its planes and volumes. Keeping with our "match the existing" theme, the carpenter matched the details of the pilasters as well as the cornice, rakes and gables.

In designing the "stair tower" to the attic apartment, some new spaces not necessarily in the program manifested themselves. These became two exterior overlooks. The second-floor overlook is over the entryway and is anchored as below with the triple column motif. This overlook leads directly from the octagonal office above the breakfast nook. This has proved to be a particularly loved and used space for coffee in the morning and working on the laptop in the evening. A second overlook is positioned half a level up in the stair tower proper. This is a great amenity for the tenants in the attic apartment. The stair tower terminates in a fish-scale-clad gable as in the originals, and although the width of the gable is not great, some sort of detail was needed. To that end, two small windows were installed.

Typical Queen Anne homes have any number of identifying details. These include a dominant balanced asymmetry, steeply gabled façades, wraparound porches, cantilevered floors and details, towers and second-floor balconies, as well as all forms of rich details. We were fortunate that the original house was an iconic example of many of those typical details. These included the wraparound porch, asymmetrical façade, the fish scales, the bowed overhangs and the exuberant detailing. In our addition, we were able to insert a few of the missing iconic elements, specifically the octagonal tower and the second-floor overlook. It may not be the Carson Mansion, in Eureka, CA, but it is a textbook example of the genre.

As architects we place ourselves at the service of our clients, and we can only be as good as our client allows. This is, as with all successful projects, a partnership between the clients, the contractors and the architect. I was fortunate to be allowed to interpret, refine and implement Jim and Dan's vision. As an architect I can ask for no more. ■

Architect Hector Muñoz-Baras, AIA, LEED AP, is the principle of v.baras Architects of Port Jervis, NY. His firm has a diverse practice designing both residential and commercial projects of all sizes and styles. He received his M.Arch. from the University of Pennsylvania, and a BFA in interior design from the New York Institute of Technology. He has designed an "off the grid" house, as well as an earth-bermed "green" greenhouse based on solar principles. He has had a home LEED Silver certified and is currently working on an apartment building rehab, which will be LEED certified, in addition to various homes that will receive Energy Star Gold and Silver certifications.



The ceiling of the breakfast nook features oak-wrapped beams.



Harlem Renaissance

A landmark row house in Upper Manhattan is reborn.

PROJECT: ROW HOUSE, NEW YORK, NY

ARCHITECT: ZIVKOVIC CONNOLLY ARCHITECTS PC, NEW YORK, NY; BRIAN J. CONNOLLY, R.A., PROJECT ARCHITECT/DESIGNER

STRUCTURAL ENGINEER: LIAM O'HANLON ENGINEERING, PORT WASHINGTON, NY; LIAM O'HANLON, PROJECT ENGINEER

M/E/P ENGINEER: PLUS GROUP, NEW YORK, NY; IMTIAZ MULLA, PROJECT ENGINEER

CONTRACTOR/MILLWORKER: VITENKO WOODWORKS, NEW YORK, NY; OLEG VITENKO

It was not a question of simply restoring the late-19th-century West Harlem row house to its former elegance. Substantial changes had to be effected in the interior because the new owner wanted to convert it from its original use as a single-family home to three luxury apartments.

The five-story house on West 138th Street is part of the St. Nicholas Historic District, a three-block landmarked area designed by three leading Beaux Arts architectural firms – McKim Mead & White, James Brown Lord and Bruce Price. The tree-lined neighborhood of harmonious houses was once home to jazz great Fletcher Henderson, composer Scott Joplin, bluesman W.C. Handy and Congressman Adam Clayton Powell.

When the row houses were built between 1891 and 1893, Manhattan residents considered Harlem to be as remote as Siberia. The new development, initially called The King Model Houses in homage to the developer, David King, featured indoor plumbing – a luxury – and rear service lanes, a rarity in Manhattan then and now.

The target buyers for the new homes were upper-middle-class white residents, but when the developer declared bankruptcy, they were sold at a discount to African-American professionals. This rising class of buyers was known popularly as "strivers," which is how the development got the nickname "Strivers Row."

This house, designed by Brown, is unusual because it has a private driveway, between it and its twin, leading to the rear service lane. The conceit, which occurs twice in each block within the district, provides an additional distinguishing feature: windows on three sides to bring in sunlight, a rare amenity in Manhattan.

"Because of the long west elevation along the private driveway, the central stair foyer on the parlor floor, as well as the other rooms on that side of the house, all receive generous daylight, especially in the evenings," says Brian J. Connolly, R.A., principal and vice president of Manhattan-based Zivkovic Connolly Architects, who served as project architect and designer.

The house fell under the jurisdiction of the New York City Landmarks Preservation Commission, and the principal exterior elevations to the front and west side could not be altered. The interior, however, was not subject to any such restrictions, and the owners weighed several possibilities before deciding that a period-style look would be a good selling point to prospective renters.

Top: The original staircase was kept in place in the duplex apartment, which features a layout that approximates the original. *All photos: Brian J. Connolly*



The row house has an unusual amenity: a private drive that leads to the rear service lane.

The building was run down, but the exterior was structurally intact and looked much as it did when the home was built 120 years ago. The interior, however, had been chopped up into tiny, single-room-occupancy apartments with added bathrooms and kitchenettes that cut into the original layout and were served by exposed pipes and surface-mounted electrical wiring that punctured moldings as it snaked along walls and ceilings. The beautiful details, which gave the house its Victorian character, had been damaged or destroyed by more than a century's worth of multiple coats of poorly applied paint.

Given these conditions, Connolly embarked upon what he describes as "a sensitive adaptation" rather than a "strict restoration" to create a duplex apartment and two single-floor units that allowed the townhouse to retain its original character yet made it suitable for multi-family use. "When designing this project," he says, "we asked ourselves, 'What would James Brown Lord have done if he was given the program to design one three-family home amidst the other single-family townhouses on the same street?' This is what we hoped to achieve."

Reinterpreting the past in the best manner possible, Connolly says, was crucial to the success of the project because "Strivers Row offers a very rare glimpse of what a cohesive urban development actually looked like at the turn of the last century."

He says their interior plan offered a practical solution in keeping with the character of the rest of the block, where "most of the interiors in the single-family houses have undergone varying degrees of modification in order to adapt to contemporary needs and uses."

The original houses, he says, would have had at least one maid's room, and the kitchen, which would have been the province of the staff – not the family – would have been utilitarian.

"This lifestyle pattern is no longer in effect today," he says, "and if they are to survive, these buildings must be adapted to suit a realistic and actual use rather than be abandoned as many were."

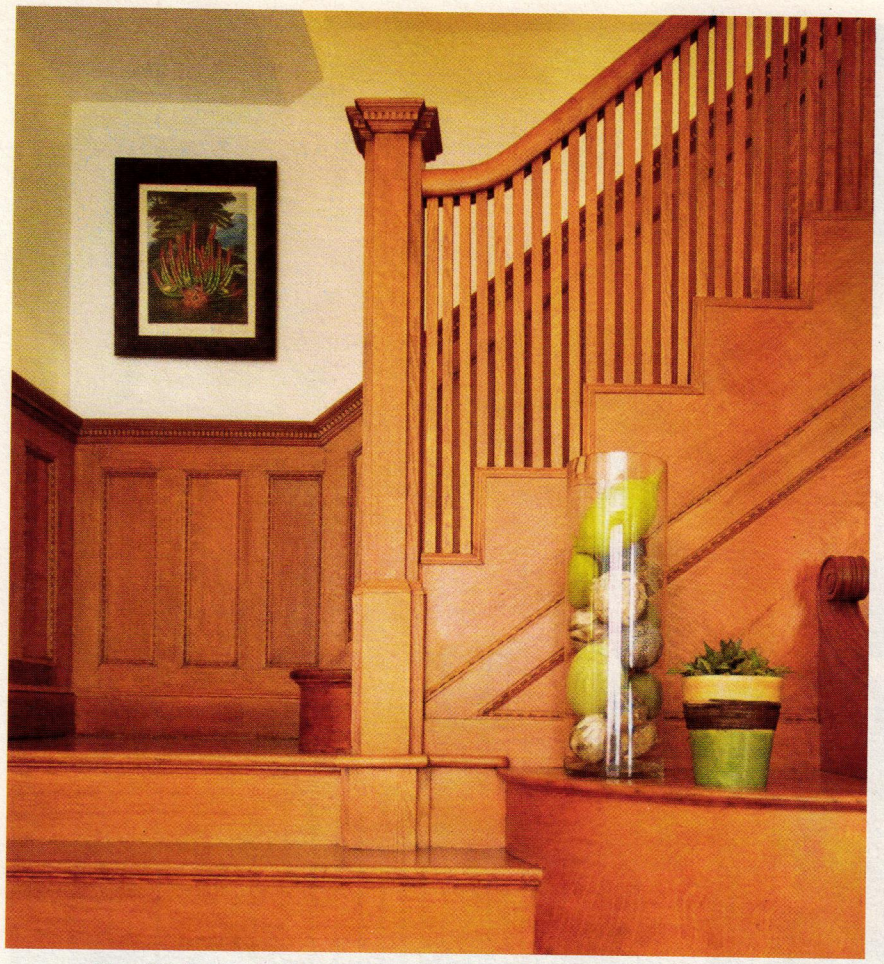
Zivkovic Connolly Architects is known for its sensitive alterations to historic buildings and other landmarked buildings in the city. For this project, Connolly said the team strove to be as true to the original as was practicable because the "building forms part of a complete and



Even though the woodwork of the main stairs was in poor condition prior to the project, it was decided that it would be economical to restore it.



The row house had been chopped up and converted into small apartments.





New York City contractor/woodworker Oleg Vitenko and his crew, craftsmen trained in Europe, restored the woodwork, which is quarter-sawn English oak.

Right: The restored millwork looks as it did when the row house was new.

intact block of brownstones, a rare occurrence in Manhattan, where later and unsympathetic interventions often compromise the integrity of the original vision for a street."

With the project team of Connolly; structural engineer Liam O'Hanlon of New York City; mechanical/electrical/plumbing engineer Imtiaz Mulla of New York City's PLUS Group; and New York City contractor/woodworker Oleg Vitenko in place, the building was stripped to the masonry shell, and many of the floors were removed because the joists were compromised by the ill-conceived plumbing and electrical work.

Six inches of insulation were added to the exterior walls to comply with energy regulations, and the additional thickness created pockets for the cast-iron radiators that were fitted between extended jamb-liners at the exterior windows.

The wood-frame windows, which were rotten, were replaced with new double-glazed ones with details derived from fragments of the originals and painted their original colors as revealed from portions of the old sashes and casements that were not exposed to the elements. And the original louvered interior shutters were restored and re-installed.

New energy-efficient mechanical systems, including central air conditioning, were put into place without marring the woodwork or other critical details. And the air-conditioning equipment and ductwork were installed above bathrooms and closets, where high ceilings were not a priority, allowing those in the principal public rooms to retain their original heights.

The decision about the original interior woodwork, which was quarter-sawn English oak, was not so clear cut. The owner wanted to salvage as much as possible but worried about the labor cost of stripping, sanding and restoring. Vitenko determined that it would be more economical to save it, so the wainscoting, door and window casings, stairs and balustrades and other historic features were carefully disassembled. They were restored and hand-rubbed with stain and sealed.



In the duplex, the tenant's collection of classic modern furnishings blend with the period details.

Right: Fireplaces throughout were restored and their surrounds were decorated with handmade tiles replicating the originals.

Below right: In the duplex, which includes the original parlor floor, Greek borders decorate the floors.



"The work of carefully stripping many decades of paint layers was done under the guidance of Vitenko's crew – skilled craftsmen who had trained in Europe," says Connolly. "Minor imperfections in the woodwork were allowed to remain not only as testament to the authenticity of the material, but also to preserve the desirable patina of history that is often lost in overdone restorative treatments. Today, as with the original house, the wood detailing remains the most characteristic feature of the parlor floor, its staircase and the other principal rooms."

The fireplace mantels, and in several instances, their cast-iron firebox liners, were restored, and their surrounds were decorated with handmade tiles that replicate the originals. Greek borders were used to define the floors of the principal rooms of the parlor floor.

The piano nobile and the floor above were refashioned into the duplex and closely approximate the original floor plan; the former main stairway remains in its original position in the duplex. The garden apartment comprises the basement floor along with a portion of the cellar and some ancillary facilities, including a recreation room. The balance of the cellar level is used for mechanical rooms and tenant storage space. The third unit, one floor, tops the townhouse.

"At the main-floor level, the spacious flowing rooms with their wide door openings can seem almost loft-like," says Connolly. "But sliding doors concealed in wall pockets allow the option for individual rooms to be closed off in a more traditional cellular arrangement."

Connolly says that the project is a perfect illustration of the merging of past and present to create a bright new future for a historic house. "The duplex unit provides a backdrop for the tenant's collection of classic modern furnishings and lighting fixtures," he says. "In a successful juxtaposition, the deliberate contrast of these furnishings and the traditional architecture highlight the qualities and merits of the contrasting style." – *Nancy A. Ruhling*

Nancy A. Ruhling is a freelance writer based in New York City.

Web Extras: For additional photographs of this project, go to www.period-homes.com and click on "The Magazine."



Green Living

A late-19th-century Queen Anne in Pennsylvania is renovated and expanded with sustainable practices in mind.

PROJECT: RESIDENCE, WEST CHESTER, PA

ARCHITECT: FRENS & FRENS RESTORATION ARCHITECTS, WEST CHESTER, PA; DALE FRENS, AIA, PRINCIPAL; SUSAN FRENS, LEED AP, PRINCIPAL; CAROL QUIGLEY, PROJECT MANAGER

When architects Dale and Susan Frens were looking to downsize their home, they followed their firm's philosophy of preserving and revitalizing historic structures, but took it one step further to include sustainability and green practices. They insisted on staying within their borough of West Chester, PA, where they could walk to work, restaurants, shopping and even to their dentist. When their friend decided to sell her house down the street from their then-current home, they jumped at the opportunity.

The 1887 Queen Anne was designed by architect T. Roney Williamson and is listed on the National Register of Historic Places. The semi-detached twin house features overlapping gables, exposed rafter tails and horizontal bands of red brick, white pebble-dash stucco and cedar shingles. Small windows of various shapes and sizes complement the larger ones on the west and south façades with green shutters. The home's party wall and one-room width also reminded the architects of the houses designed by John Hejduk.

"What really drew us to the house, besides the exterior, which is really quirky, were the interior stairs," says principal Susan Frens. "There is a great set of stairs winding up this very narrow house. Also, the fact that the house retained its original plan; it was worn and in need of care, but it hadn't changed much."

Dale and Susan Frens, of West Chester, PA-based Frens and Frens Restoration Architects, downsized to an 1887 Queen Anne near their office. They designed an addition increasing their home to 2,800-sq.ft. and renovated the existing rooms, including this guest bedroom. *All photos: Rich Echelmeyer*



The size and shape of the new front steps were determined by studying old joists marks on the brick exterior.

One of the major goals was to make the house as green as possible by building to LEED standards, even though there were no plans to pursue certification. According to the *LEED for Homes Reference Guide 2009,* "to be considered a major rehab project, the home must be stripped to the studs on at least one side of all external walls and the exterior ceiling, to expose the interstitial space for insulation and inspection." Since the structure consisted of a stone foundation with two stories of brick masonry, it was impossible to strip from the exterior. Stripping from the interior would have necessitated removing the original plaster walls, which were in good condition, from two floors of rooms. The added insulation would have also required that all of the existing window trim be removed and reinstalled to match the new thickness of the walls.

"We were not willing to strip the studs on the exterior or interior because it would hurt the building," says Frens. "We easily have the points to be LEED Silver. All the appliances we selected are Energy Star, faucets are low water, toilets are dual flush, the heating system is geothermal and we have great insulation where we could get it, which is in the attic and down the walls of the third floor."

Additionally, a 1,500-gallon cistern was installed in the yard to collect rainwater from the roof to irrigate the perennial garden. Damaged windows were repaired using glass from salvaged windows that the architects had collected over the years, and other salvaged pieces from their collection were used throughout. Existing items in the house, such as the enamel kitchen sink, were either given away or reused in other locations to avoid throwing anything in the dumpster.

Despite the architects' desire to downsize, the home did not quite meet their needs. A new 600-sq.ft., two-story addition therefore accommodated a new kitchen, master bedroom, mud room and storage area in the basement.

The exterior required limited repairs. An unsympathetic deck leading to the main entry was replaced with a new set of steps that resembles the original; its size and shape were determined by studying old joist marks on the brick. Toward the rear, the addition is topped with a simple metal roof and clad in wavy shingles, which were inspired by a home designed by McKim, Mead & White. On the second level, a balcony off the master bedroom was constructed of cypress and overlooks four mature evergreens in the yard.

The interior is long and narrow, with a portion of the space dedicated to two sets of stairs. To create a more open and cohesive



Original details in the living room, such as the gas burner, mantel, flooring and window trim, were restored.

The dining room's rear opening was moved to be in line with its foyer entry to create a south-north procession from the living room to the new addition at the rear.

flow, the dining room's opening to the old kitchen was relocated to be in line with the room's foyer entry. This formed a south-north procession from the existing living room to the kitchen at the rear in the new addition – what Frens refers to as the "spine" of the house.

The design intention was to preserve the integrity of the original house by repairing what was in the living room, foyer, stairs and dining room, but moving toward the rear, the spaces are flooded with natural light and the décor is modern. "We had been to Japan and that simple aesthetic is really appealing to us, especially with the interiors," says Frens. "We wanted an up-to-date kitchen but still wanted the spaces to blend together. The woodwork and colors change in the addition but it works because our modern is not blatant. In the kitchen, we still have paneling below the windows that have detailed trim and sills, which speaks to the older part of the house."

The kitchen contains two walls of new windows, giving the impression of an enclosed porch. At the center, a large island is topped with a Silestone quartz composite countertop, manufactured by



Painted wood panels, window trim and sills in the kitchen pay homage to the older part of the home.





The home's main stair features multiple turns before reaching the second level.

Left: The architects fell in love with the home's long and narrow stairs in the entry foyer.

Stafford, TX-based Cosentino. Flat-panel birch cabinets are accompanied by nickel hardware, stainless-steel appliances and salvaged heart-pine floors. The double doors leading to the yard were salvaged from an old general store the architects had renovated.

On the second floor, the existing bathroom and adjacent closet were torn down for a sitting area with built-ins for a television. A smaller bedroom down the hall was replaced with a laundry area, guest bath and master bath. Up another level are a guest bedroom and bath, study and Dale's fly-tying room in a space that was once the unfinished attic. The entire ceiling of the third level was insulated with spray-foam from Icynene of Ontario, Canada.

Other key suppliers for the project included Warroad, MN-based Marvin Windows and Doors (kitchen windows); Fort Wayne, IN-based WaterFurnace (geothermal system); Watertown, NY-based Roth Global Plastics (cistern); New York, NY-based Daltile (ceramic and glass tile); and Morrow, GA-based Toto USA (plumbing fixtures).

"We gained a new appreciation for our residential clients," says Frens. "Decision-making does not end until the last picture is hung on the wall!" In the end, the architects' hard work paid off as the project was awarded the Pennsylvania Historic Preservation Awards and the 2012 "Bricks and Mortar Preservation Award," presented by the West Chester Downtown Foundation. – *Annabel Hsin*



All of the existing windows were repaired using glass from salvaged windows the homeowners had collected over the years.

Ragdale Refreshed

An 1898 artists' house is painstakingly restored.

PROJECT: RAGDALE HOUSE, LAKE FOREST, IL

ARCHITECT: JOHNSON LASKY ARCHITECTS, CHICAGO, IL; WALKER JOHNSON, FAIA, PRINCIPAL; MEG KINDELIN, PROJECT MANAGER

GENERAL CONTRACTOR: BULLEY & ANDREWS, LLC, CHICAGO, IL

After a century of service, even the sturdiest of structures will begin to show their age. The Ragdale House, home to creative souls since its construction in 1898, cried out for a pick-me-up, having seen generations of families and thousands of artists pass through its doors.

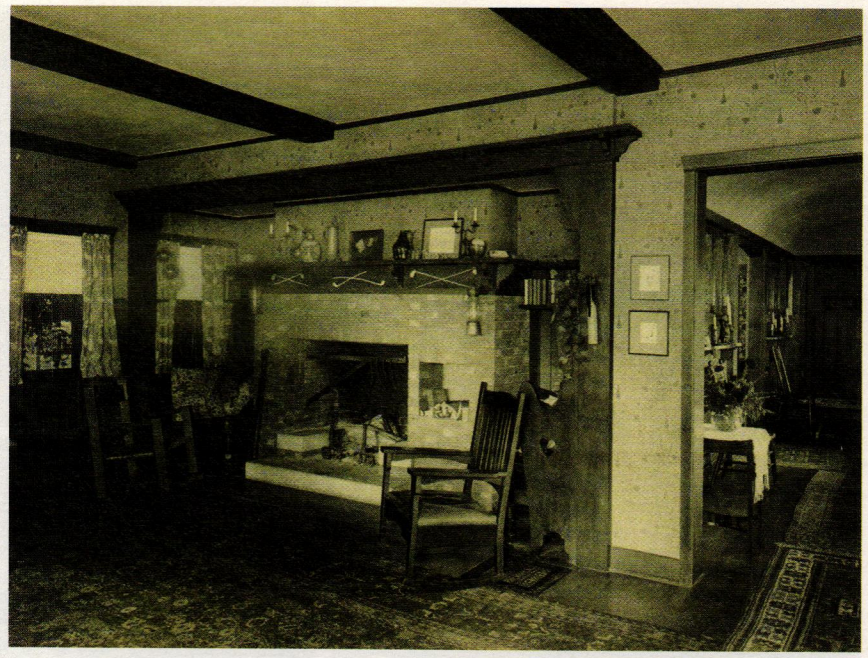
Ragdale was constructed in Lake Forest, IL, by Howard Van Doren Shaw, funded by his parents, and is the culmination of years of work, experience and the melding of European styles. A master of eclectic design, Shaw designed numerous high-end estates, meeting the varied tastes of Chicago's aristocrats and ultimately earning the AIA Medal of Honor in 1927. He conceived the summer home as an escape from the rigid demands of the day's upper-class society. Its English Arts and Crafts style was influenced by his 1892 tour of Europe, and softened by his desire to create a simple, country home.

Built by a family of artisans, the site expanded in 1912 with the construction of the Ragdale Ring, an outdoor theater for the production of the family's plays. Shaw's wife, a poet and playwright, produced several hits to the delight and amusement of the participating Lake Forest community.

With the passing of Shaw in 1926 and his wife in 1938, the property was divided between Shaw's three daughters: Evelyn, Sylvia and Theodora. From 1941 to 1948, the three sisters and their families lived on the Ragdale property, making small changes to the grounds and to the house itself. Architect John Lord King made significant changes, including the addition of the McCutcheon home and the conversion of the barn house. Under Sylvia's possession, the Ragdale House was "winterized" with the installation of thermostats and radiators, and in the 1940s, the oak finishes in the first-floor Arts and Crafts-style rooms were bleached.

Sylvia Shaw Judson, Shaw's daughter, greet visitors walking up to the 1898 Ragdale House, which is approached via a tree-flanked driveway. *All photos: Hedrich Blessing unless otherwise noted*





This image, a ca. 1905 view of the living room hearth, along with other family photos, was integral to the restoration and re-creation of the period-specific, Arts and Crafts-style rooms. *Photo: courtesy of the Ragdale Foundation*

Left: Taken from a collection of family photos is the east elevation of the house ca. 1905. In front are the Shaws' daughters playing with the family dog. *Photo: courtesy of the Ragdale Foundation*

Alice Hayes, Sylvia's daughter, was the next successor to the house. Determined to stave off modernization, Alice maintained Ragdale while preparing for its future as a community for artists. "Alice wanted people to come to Ragdale and do what her family did," says Meg Kindelin, project manager with Johnson Lasky Architects (JLA), the Chicago-based firm that orchestrated the restoration. "Ragdale was always planned for another kind of life – an artistic life."

The Ragdale Foundation was created in 1977 to maintain and run Ragdale as an artist's community. In 1978, Alice donated it to the city of Lake Forest with the intention of running the property as "a place for artists and writers to work," says JLA principal Walker Johnson.

After Alice died in 2006, it became readily apparent that Ragdale was in need of attention. "It was beyond tired," says Roland Kulla, an artist and longtime supporter of Ragdale. "Chunks of the foundation had failed, there were a lot of drainage issues, exposed wires, all basic stuff. We all thought that in the near future, we either would have a fire or something and we would lose the house."

Then JLA entered the picture. Working with the Ragdale Foundation and Bulley & Andrews, the general contractor, the firm developed a plan of action. In 2007, JLA compiled a historic structures report (HSR), documenting the current condition of the house and investigating its origins. The HSR deemed the house to be "in



Painstaking efforts were taken to restore the hearth to its 1905 appearance using historic photos and original family treasures that were discovered packed away in the house.

In the entry hall, one of the Arts and Crafts-style areas of the home, the restoration focused on returning the finishes, wallpaper, paint tones and furnishings to their original appearance.

Right: Using historical images and artifacts discovered behind the thermostat covers, the wallpaper in the dining room was re-created.



fair to good physical condition overall," but as construction began, issues were unearthed. "We had prepared a budget for unknowns, but there were a lot of structural unknowns," says Johnson.

The original foundation, made of brick, had begun to fail and water was leaking into the basement. "The bay addition," that had been added by Shaw and included a set of dormers above and a kitchen below, "had started to sink and had to be raised three inches," says Johnson.

"The house originally had cedar roofing and was eventually fitted with a slate roof, which is much heavier, resulting in great sag up in the attic," says Kindelin. "A good deal of structural work was done, a lot of shoring up with new beams and steel."

The inside of the house was much of the same: sagging walls, cracked plaster and surfaces that needed refinishing. Thus the



Numerous areas throughout the house were not supported by historical images and therefore could not be restored with 100 percent accuracy. These rooms, such as the kitchen, were restored to their 1920s appearance.

challenge began. "Our biggest fear was that the artists would come back and wouldn't recognize it," says Kindelin. "We wanted to make sure that when we cleaned it up, the artists would still feel comfortable."

The goal of the restoration was to enliven the house, not cleanse it. "The house is like an old shoe. It doesn't demand anything from you. It's a very comfortable environment," says Johnson. The peaceful, easygoing demeanor was to be preserved above all else. Step one focused on the exterior and life and safety additions. The structure was stabilized, all exterior walls and the roof were insulated, and fire sprinklers were installed.

Restoration of the windows provided the next hurdle. "Any historic restoration is tough with the windows and doors," says Kindelin. "Modern, double-paned glass kind of warps your view and really screams modern age." As the architects wanted to maintain the look of 100-year-old glass, mockups of new windows were created but quickly discarded as unsuitable. The conundrum of the windows and sash continued until Bradley, IL-based Restoration Works devised a solution. "There are 70 different windows. They rebuilt all of the original windows using all the original material, all the same glass," says Kulla.

"It's top-notch work," says Kindelin. "The windows look like they did when the house was first built."

Turning to the interior, the team consulted historic photographs for the re-creation of three main Arts and Crafts-style rooms: the living room, dining room and entry hall. Research completed for the HSR determined 1926 would be the "restoration target date." Kulla was in charge of repapering the walls using historic photographs for reference and period-specific paper where more concrete evidence was lacking. Overall there were three main papers for the Arts and Crafts rooms: a morning glory pattern, a lords and ladies pattern and a tree of life pattern.

"We had a wallpaper-stripping party," says Kulla. "We took off the thermostats in the dining room and found some of the original paper." After the discovery, the search began to find the manufacturer that had supplied it. Eventually, when searches turned into dead ends, research into the paper provided a surprising, yet logical discovery. "Shaw designed the dining room wallpaper," says Kulla. "It was a custom job."

Shaw used Voysey papers for the Arts and Crafts rooms on the main floor. Trustworth Studios, of Plymouth, MA, developed wallpaper that matched. "We managed to re-create that paper and it's amazing," says Kindelin. "It's spot on for this historic interior."

When it came to the bedrooms upstairs, the style was markedly different. "The second-story spaces showed the popular taste of the day," says Kindelin, "suggesting maybe his girls had a say [in what their bedrooms looked like]."

"Upstairs we took off the radiators and found more papers that hadn't been documented yet," says Kulla, "so we used what we found and other papers."

"Sometimes we had to be persuaded by the owner to clean certain things up," says Kindelin. In their efforts to retain the spirit of the house, JLA and Bulley & Andrews carefully assessed the work to be done. "Every move was considered," says Kindelin. "We wanted to respect the history of the house."



Surrounded by acres of land, the Ragdale property is home to one of the only virgin prairies in Chicago, delighting visitors with the undisturbed view that was once Howard Van Doren Shaw's backyard.

Donations of furnishings, including numerous pieces of Stickley furniture, brought the house back to its cozy, pre-construction feel. "John Brian, one of the biggest collectors of Arts and Crafts furniture, was one of our biggest contributors," says Kulla. "He showed up with a truck one day, and we played house, taking our stuff and his stuff and re-imagining things."

"The house has never looked better," says Johnson. "With minor maintenance it's got another 100 years."

"Overall, I'm very pleased with it," says Kindelin. "We didn't restore it and make the house too stiff. We kept the house a living, breathing, older home; it's not spit and polished at the end. The soul of Ragdale has not been disturbed." – *Katie Bloudoff-Indelicato*

Katie Bloudoff-Indelicato is a freelance writer based in Northern California.

The Lore of Lantern Design

A look at the pedigree of historically-inspired lanterns.

By Gordon Bock

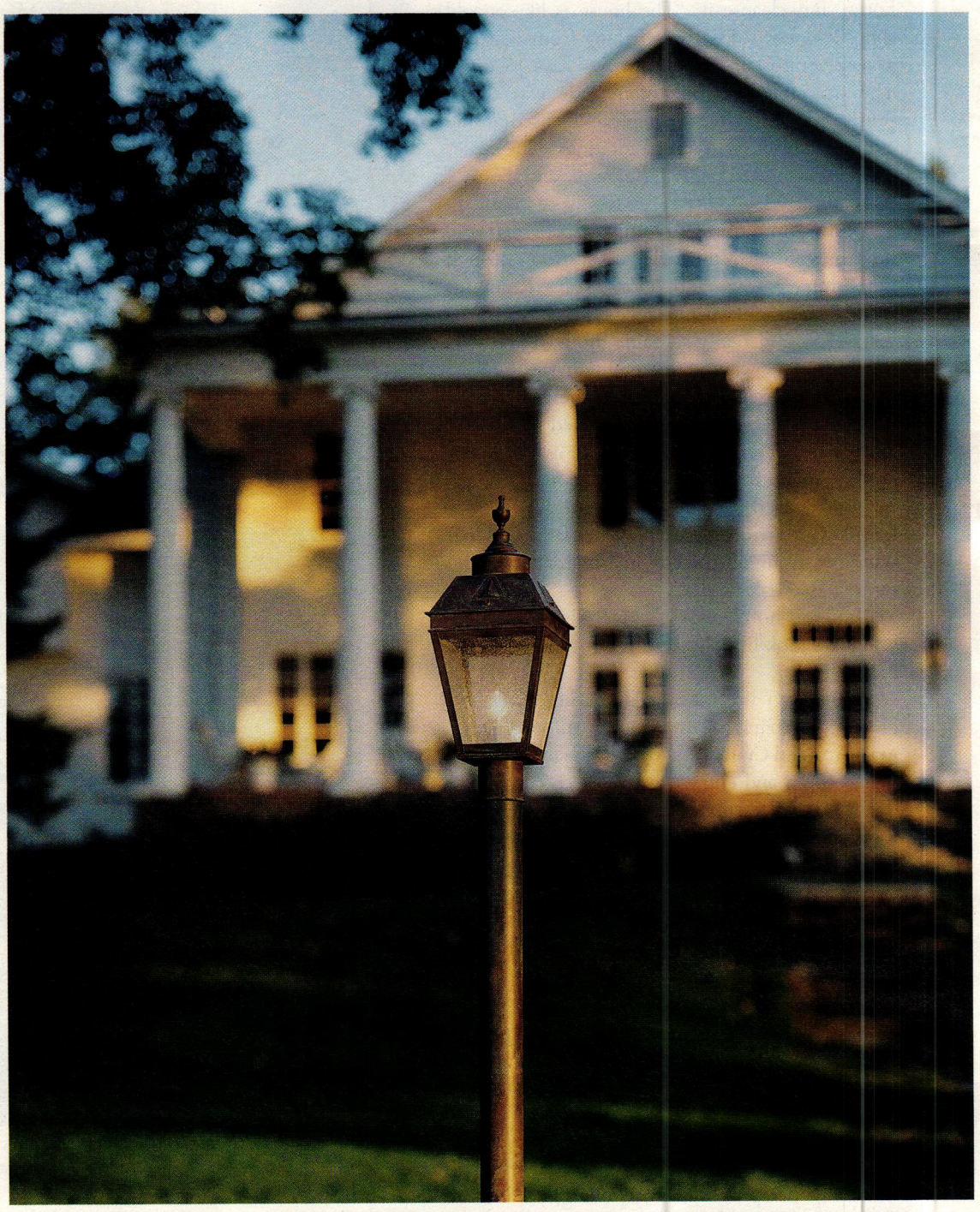
What drives the design of light fixtures has long been a chicken-and-egg question. Be it mechanical necessity or aesthetic ambition, the answer is even more elusive for lanterns – those translucent cases historically used to protect exterior lights. Before electricity and gas, open-flame lanterns in various forms lit the way from street to house while perched on posts or hanging from walls or porch ceilings. Since lanterns are one of the most popular types of outdoor historical lighting, but among the least documented, it is useful to explore where these timeless fixtures might have gotten their design DNA.

The mystery of lantern design is compounded by the fact that most early lanterns are lost to history. "It's rare to find original, very early exterior lighting intact," says John Ehrlich of The Federalist in Greenwich, CT. "The fixtures were often made of materials, such as tinplate, that do not hold up forever, plus the heat and byproducts of the light helped disintegrate them." He adds that while "there are not a lot of records on early lighting," with catalogs uncommon until the mid-19th century, his company does research designs in early graphics with street scenes, such as those by Paul Revere.

When good fortune shines, however, it can sometimes beam an historic lantern to one's door. According to Michael Krauss of Authentic Designs in West Rupert, VT, "A number of our designs come from fixtures brought in by customers who ask us to make a duplicate or multiple copies for their own clients." He adds that provenancing such fixtures sometimes leads to interesting places. For example, upon researching a pendant fixture from the Cornish, NH, home of sculptor Augustus St. Gaudens, they found an earlier copy in the Henry Ford Museum in Dearborn, MI.

Historic fixtures have also been the inspiration at Brass Light Gallery in Milwaukee, WI, because, as Margaret Howland explains, "We got our start selling vintage and antique lighting." For example, a lantern series in their product line may start with an original fixture made for gas or candles, but then get scaled up or down for different applications (walls, posts) as well as modern illumination. "Sometimes the vents that would have been functional in the original are now closed off for UL safety reasons," she adds. In other cases, Brass Light too turns to early graphics, such as 17th-century paintings.

Interestingly, at Herwig Lighting in Russellville, AR, the source of many historic designs is the company itself. As Don Wynn explains, "At the turn of the 20th century, our founder, Bill Herwig, went to Europe and studied eight-sided, six-sided, and four-sided lanterns, and began casting his own versions here. He would also take orders and designs from architects and build to suit. Many of these are in our catalog today."



The complex top shapes seen on most lanterns, such as this example from Brass Light Gallery, were originally highly functional for exhausting the heat and gasses of flames. Photo: courtesy of Brass Light Gallery

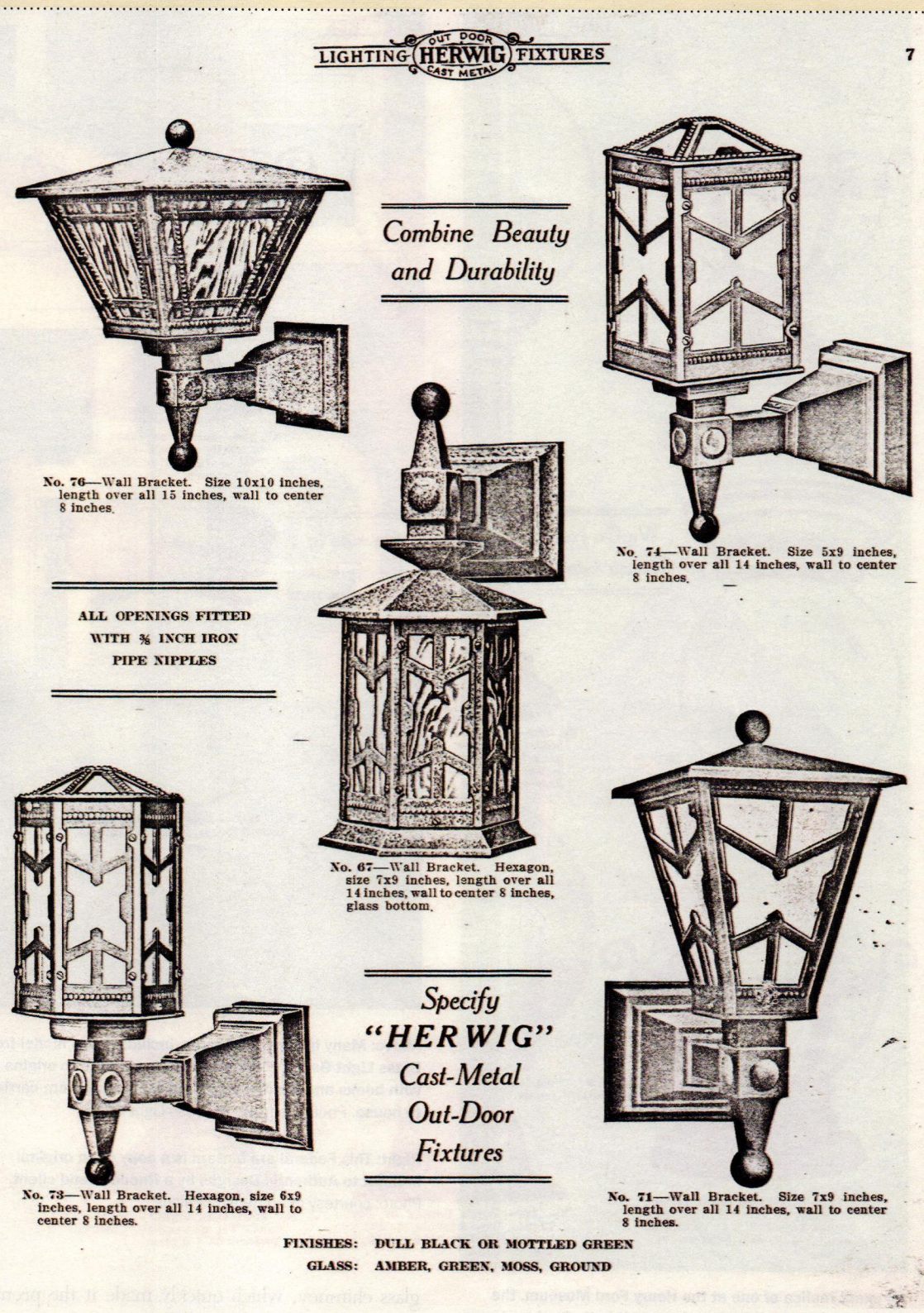
In Search of Illuminants

What we do know with certainty about early lanterns is the history of pre-electric light sources – that is, the parade of gradually improving fuels for a burning flame. The earliest are candles that, well into the 19th century, were typically made of tallow (animal fat). Though inexpensive and readily available, tallow candles had a tendency to collapse when warmed by the heat of the flame, so lighting devices of the era, from candlesticks to lanterns, were made with characteristic tubes that supported the candles. By the 1830s, tallow candles were being superseded by spermaceti candles (made from wax from the heads of sperm whales), that were stiffer and burned brighter with less flicker.



Above: By the mid-19th century, wall-mounted lanterns might enhance light output with glass reflectors, as in this mirror-backed design from The Federalist. Photo: courtesy of The Federalist

Right: Herwig Lighting bases many of its lanterns on company designs from the turn of the 20th century, as seen in this historic catalog. Photo: courtesy of Herwig Lighting



The whale trade brought not only better candles, but also clean-burning oil rendered from blubber. Whale oil was the gold standard of lighting from the mid 1700s into the 1850s, but its growing cost spurred a search for more economical fuels. Alternatives to whale oil included lard, camphene (redistilled turpentine) and burning fluid – a volatile concoction of alcohol and turpentine that exploded under the slightest pressure. Better fuel then became critical for lanterns not only for light output and economy, but also for safety because lanterns, in most early cases, were also portable.

Howland notes that before early street lighting, which probably first appeared in urban areas after 1700, people relied on hand-held lanterns lit by candles. "They carried them from place to place," she explains, "so a lot of historical lanterns have hooks that, while they may be nonfunctional, are still part of the design." Ehrlich agrees: "For example, the tops of many lanterns are fashioned into a large bail or strap so the lantern could be lifted with a shepherd's hook." He adds that, in the same way, the fanciful mushroom tops with holes in them are made to allow heat and gasses to exhaust. Krauss notes that the same is true for the coach lamp – that ubiquitous Colonial Revival totem guarding countless doorways. "That projection at the bottom was designed not only to hold the wick, but also to be a handle so that you could carry the lamp from your carriage to your house," he says.

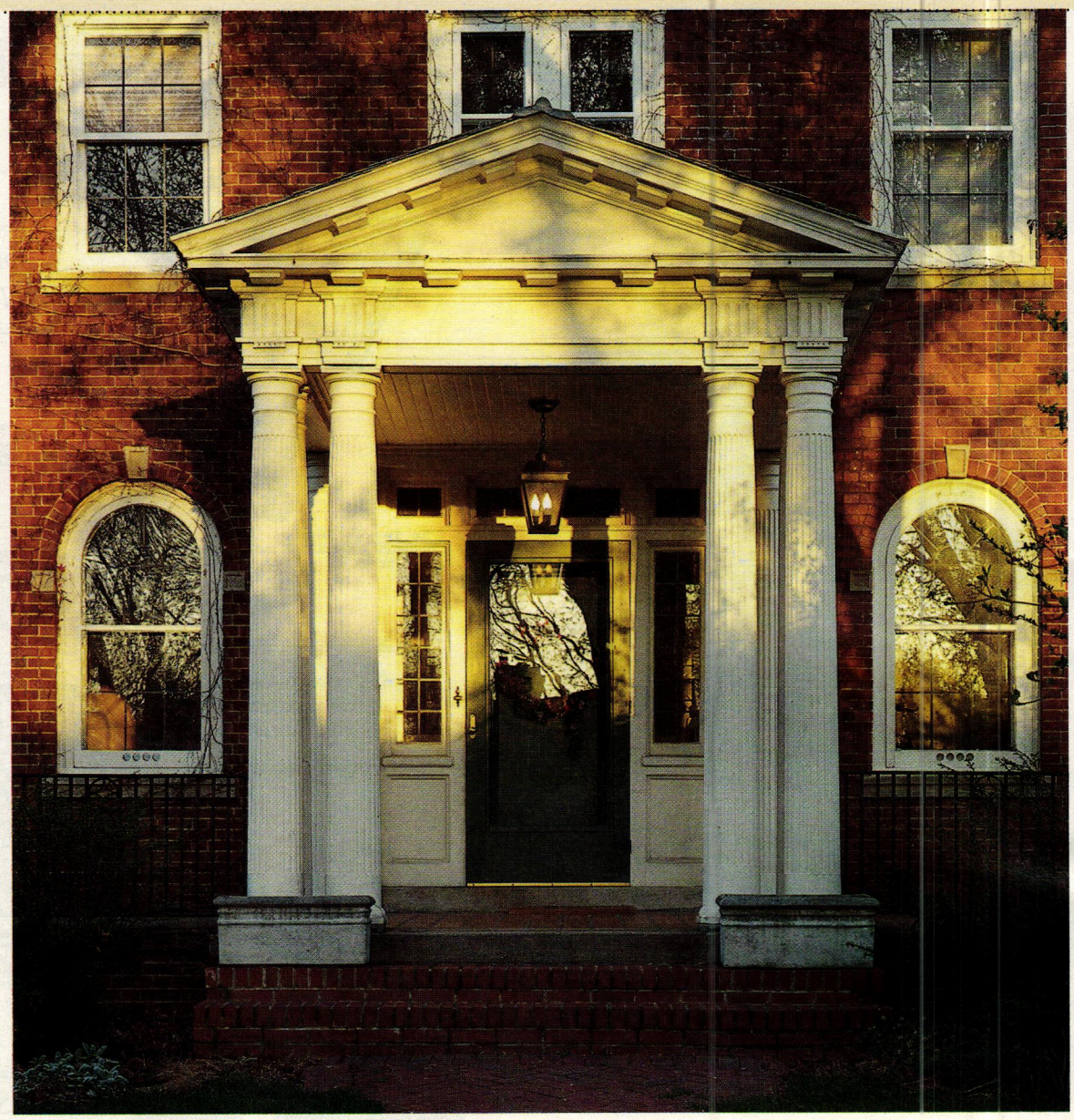
Whether produced by candles or oils, open flames might work naked indoors, but outdoors in lanterns they would quickly succumb to draughts and wind, so protecting the flame became paramount – yet tricky.

Whether produced by candles or oils, open flames might work naked indoors, but outdoors in lanterns they would quickly succumb to draughts and wind, so protecting the flame became paramount – yet tricky. "Glass was once very costly," says Ehrlich. "In fact, so prohibitively expensive for very early lanterns that they used mica." When glass was eventually lavished on lanterns, it was not without some extra precautions. "The criss-cross design, which is seen so much, was devised to protect the glass," says Ehrlich, "and is laborious to produce even today."

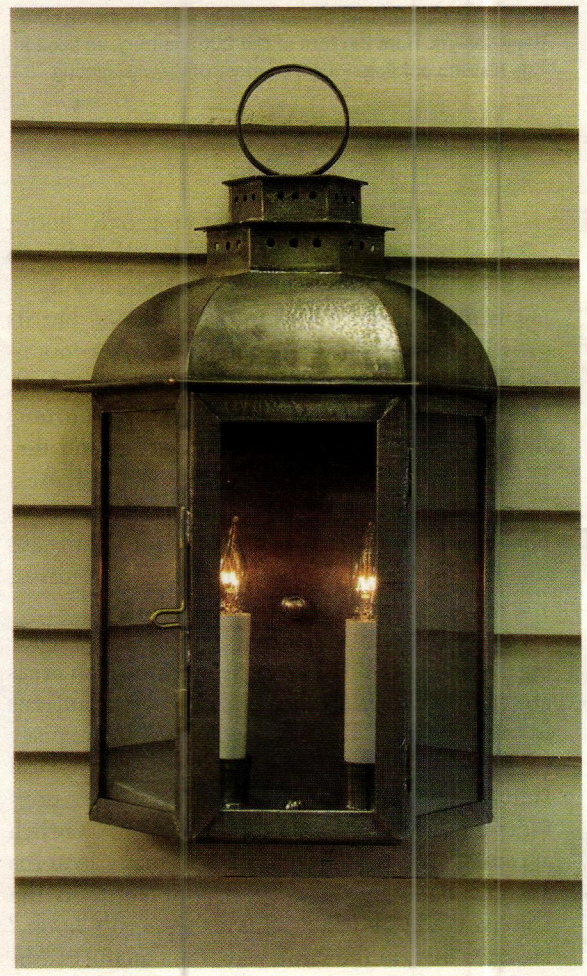
"We make a traditional chandler's lamp that has the characteristic wire guard around the globe," says Krauss. "Since a chandler sells ship's supplies, it makes sense he would want that protection in his lantern while working around flammables in the warehouse."



An exact replica of one at the Henry Ford Museum, the 1859 original of this lantern from Authentic Designs hangs at the Augustus Saint-Gaudens home. Photo: courtesy of Authentic Designs



Above: Many historical lanterns, including this model from Brass Light Gallery, still reflect their peripatetic origins with hooks and handles designed for moving from carriage to house. Photo: courtesy of Brass Light Gallery



Right: This Federal-era lantern is a copy of an original brought to Authentic Designs by a Rhode Island client. Photo: courtesy of Authentic Designs

Though matrix-like grids and guards evolved to protect large panes of glass, in some lanterns the reverse is true. "At the turn of the 20th century, there was a fashion for Tiffany-style glass in lanterns," says Wynn. "Since this is composed of many pieces of glass soldered into a lead frame, Bill Herwig devised a glass backup to improve on the design."

The Ken of Kerosene

Another thing we know for certain about lantern design is the influence of kerosene. A petroleum product developed just before the famous Drake oil well of 1859, kerosene was more affordable than whale oil and safer than burning oil. It also produced a steady light, due to a new flat-wick burner and glass chimney, which quickly made it the premier lantern fuel well into the 20th century.

Kerosene appeared at the first flush of the Industrial Revolution, and while most light fixture manufacturers adapted their products to burn the new fuel, the name that is most connected with kerosene is Dietz. Established in 1840 as Dietz, Brother & Co. of New York by Robert E. Dietz, the company had become highly successful manufacturing and importing decorative oil lamps when Dietz took off in a new direction in 1874. Perhaps a prescient businessman who saw the coming growth of railroads, he abandoned decorative lamps and switched to making the inimitable, portable, utilitarian lanterns still used in industrial sites and campgrounds today.

Dietz was already venturing into kerosene lanterns in its 1860 catalog (one of the very earliest such documents) when it offered a classic street lantern featuring four tapering sides with keystone-shaped glass panes, one of which was

Above left: This round-top design from The Federalist is typical of rectangular lanterns from the kerosene era, down to the glass chimney. Photo: courtesy of The Federalist
Middle: Brass Light Gallery based this lantern on a European original from ca. 1905 that itself emulates 19th-century gas lanterns. Photo: courtesy of Brass Light Gallery
Right: The post lantern at the 1734 Jonathan Ashley House in Deerfield, MA, is the source of this model from Authentic Designs. Photo: courtesy of Authentic Designs

a door. The top featured four more glass panels, though with a shallower pitch and topped by a circular ventilator. Inside was mounted a kerosene lamp replete with glass chimney. Equally iconic is the Dietz station lantern: a rectangular box with three glass sides and a metal back, top and bottom that was designed to hang on a wall or be carried by a handle attached to the ventilator on the top. The large lamp concealed inside was backed by a circular mercury glass reflector. More interesting perhaps is the Hexagon Taper Lantern, which has six long, tapering sides and a relatively flat top. Here, the lamp reservoir is actually the base of the lantern with the burner and chimney poking though the bottom. Also noteworthy is the Sugar House lantern: a boxy frame with three glass sides and concave "roofed" top supporting some sort of circular reflector around the top of the lamp chimney.

Robert Dietz died in 1897, but a year later Dietz-style oil lamp designs were appearing in the "Cheapest Supply House on Earth" – that is, the catalog of Sears, Roebuck & Co.

Robert Dietz died in 1897, but a year later Dietz-style oil lamp designs were appearing in the "Cheapest Supply House on Earth" – that is, the catalog of Sears, Roebuck & Co. Among the lanterns depicted were three Globe Tubular Street Lamps meant for either mounting to posts or hanging by a bail handle. Elsewhere called Pioneer Street Lamps, these are the legendary lanterns of westerns and rural townscapes with pear-shaped glass globes, metal frames and conspicuous hat-like tops. Most interesting though is the four-sided Square Tubular Street Lamp, for use "in front of lodge room, store, or church" that, though marketed for 1890s kerosene, looks right out of the whale oil era. As Ehrlich notes, "In England, early designs were often perpetuated regardless of advances in light sources because, as lanterns deteriorated, they were copied, and then copied again." Apparently, no less was true on this side of the pond. ■

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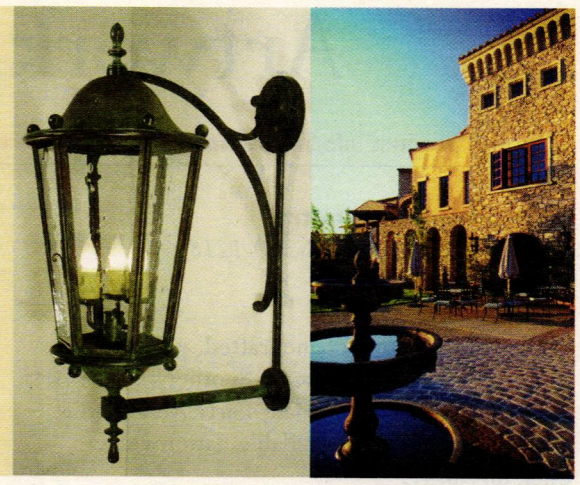
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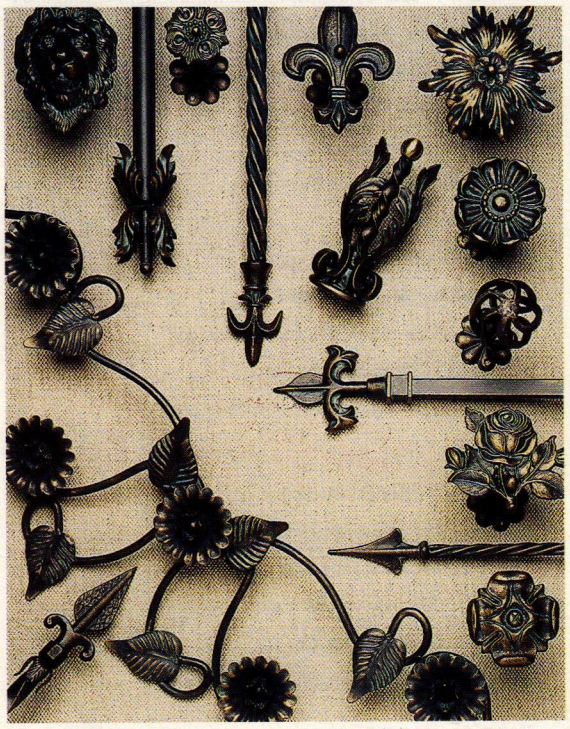
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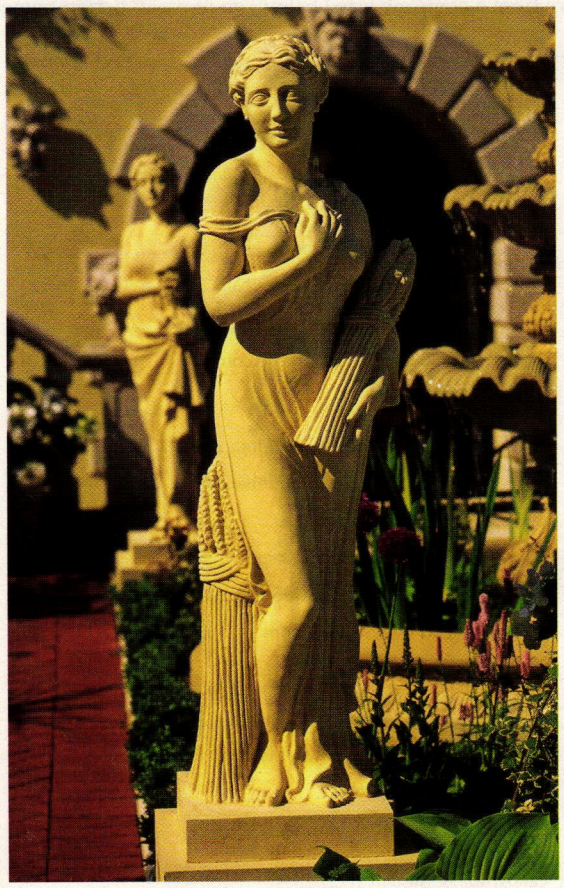
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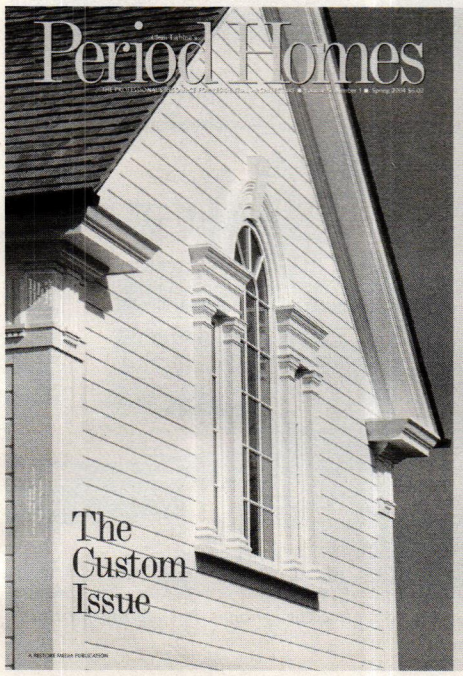
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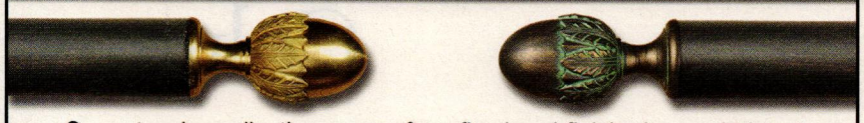
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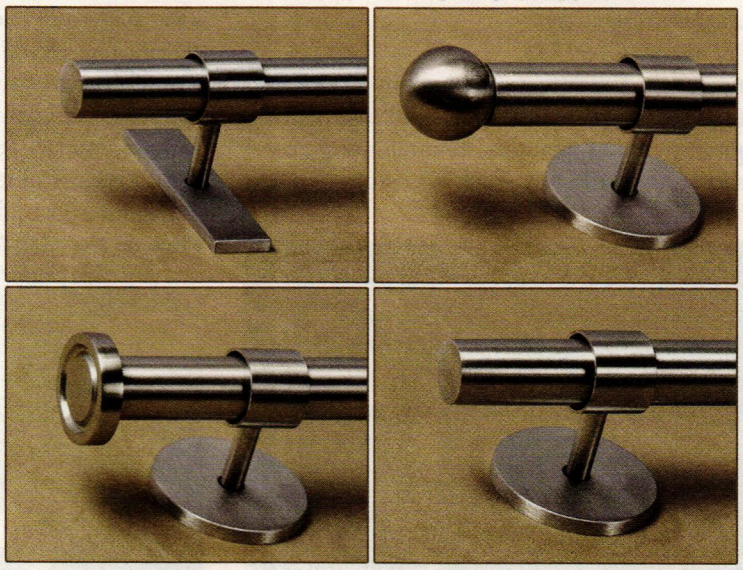
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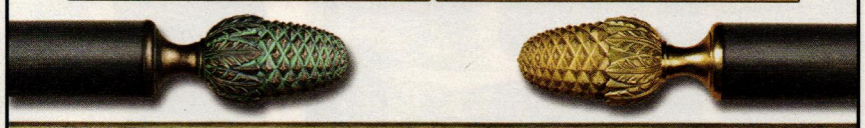
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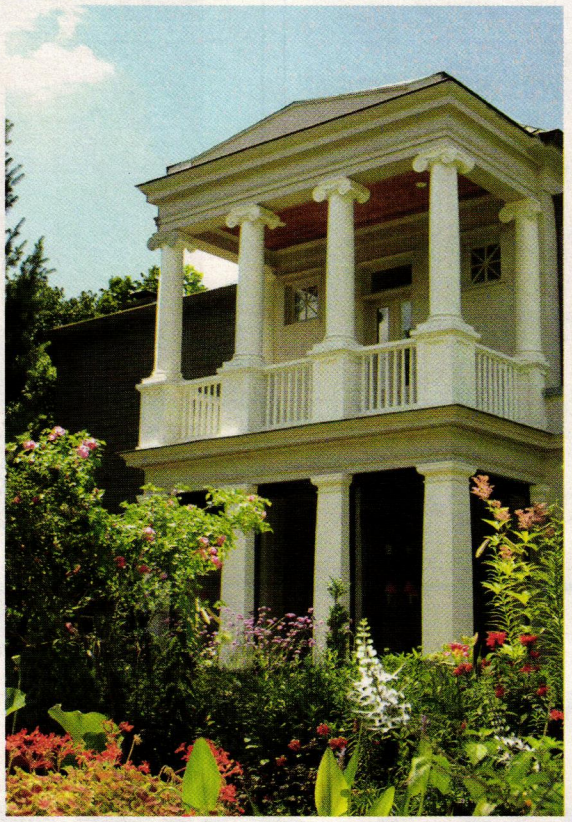
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Custom fabricator of wood carvings: hand-carved decorative moldings, capitals, brackets, furnishings, onlays & mantels; large-scale capacity for residential & religious buildings throughout the U.S. & Europe.



Agrell Architectural fabricated these capitals for the Governor's Mansion in Utah.

Chadsworth Columns

800-486-2118; Fax: 910-763-3191
www.chadsworth.com
Wilmington, NC 28402
Manufacturer of authentically correct architectural columns: complete line of columns, piers, pilasters & posts; interior & exterior; variety of sizes, styles & materials; 4 different grade levels of wood columns; interior molded ornament; millwork.
Click on No. 1580 for PolyStone; 180 for wood



This house features Chadsworth's Greek Erechtheum columns, above Tuscan pillars.

Enkeboll Designs

800-745-5507; Fax: 310-532-2042
www.enkeboll.com
Carson, CA 90746
Manufacturer of architectural woodcarvings: moldings, corbels, columns, capitals, moldings, arches, panels, mantels, onlays & more; over 1,000 items produced from North American hardwoods; $50 catalog refundable upon first order; since 1956.
Click on No. 1678

Goodwin Associates

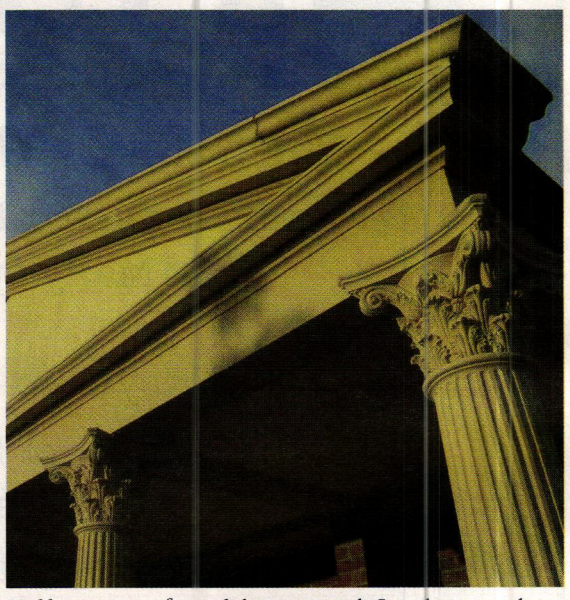
585-248-3320; Fax: 585-387-0153
www.goodwinassociates.com
Tampa, FL 33602
Supplier of interior & exterior architectural building products: columns, capitals, balustrade systems, moldings, domes, medallions, metal ceilings & more; polyurethane, wood & fiberglass; stock & custom.
Click on No. 806



Goodwin Associates supplied the columns and capitals for this interior space.

Haddonstone (USA), Ltd.

719-948-4554; Fax: 719-948-4285
www.haddonstone.com
Pueblo, CO 81001
U.S.- & British-based manufacturer of landscape ornament & architectural cast stonework: planters, fountains, sundials, statues, garden furniture, balustrades, gazebos, follies, columns, porticos, doors & window surrounds, cornices, molding, mantels & more; custom components.
Click on No. 4020



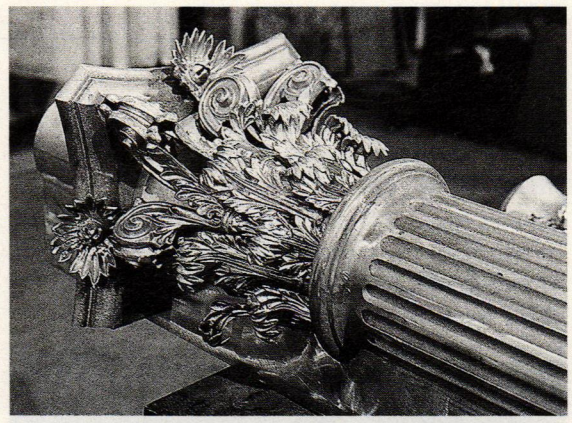
Haddonstone manufactured this portico with Corinthian capitals and fluted columns.



This 10x11½-in. capital was fabricated by Heather & Little.

Heather & Little Limited
800-450-0659; Fax: 905-475-9764
www.heatherandlittle.com
Markham, ON, Canada L3R 0H1
Custom fabricator & supplier of sheet-metal roofing & specialty architectural sheet metal: finials, cornices, cresting, canopies, shingles, siding, cupolas, steeples, domes & snowguards; reproductions; custom bronze windows.
Click on No. 1708

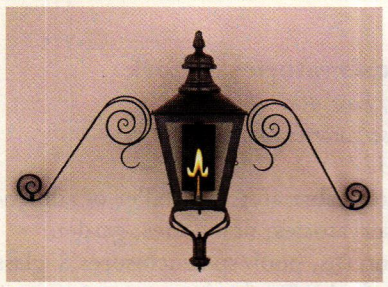
Historical Arts & Casting, Inc.
800-225-1414; Fax: 801-280-2493
www.historicalarts.com
West Jordan, UT 84081
Designer & custom fabricator of ornamental metalwork: benches, columns, balustrades, lighting, gazebos, fencing, grilles, doors, windows, skylights, finials & more; cast iron, bronze, aluminum & wrought iron/steel; many styles; restoration services.
Click on No. 1210



Historical Arts & Casting designed and fabricated the Corinthian capital for this fluted column.

Picture This!



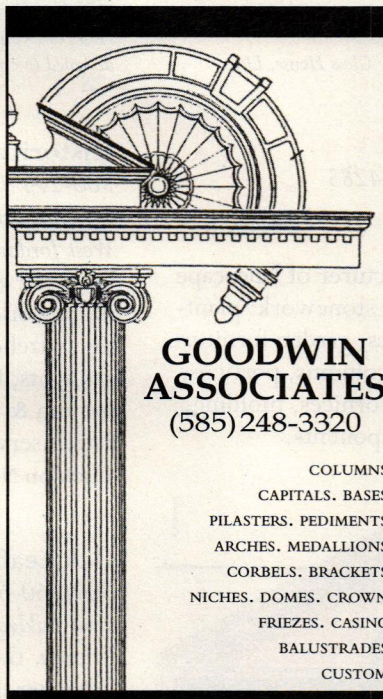




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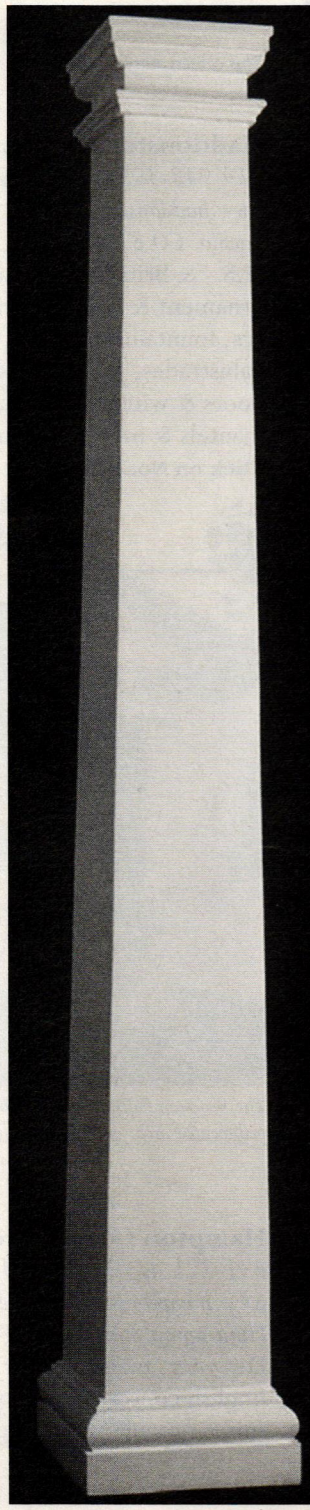
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Conservatives & Outbuildings

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Country Carpenters, Inc.
860-228-2276; Fax: 860-228-5106
www.countrycarpenters.com
Hebron, CT 06248
Manufacturer of New England-style post-&-beam carriage houses, garden houses, sheds & country barns: pre-cut & -engineered for assembly by either the firm or a professional carpenter.



Country Carpenters offers a selection of kits for building barns and carriage houses.

Dalton Pavilions, Inc.
800-532-5866; Fax: 215-721-1501
www.daltonpavilions.com
Telford, PA 18969
Designer & manufacturer of gazebos: several styles & sizes; western red cedar; installation services; product portfolio $2.



This gazebo from Dalton Pavilions features AZEK cellular PVC.

Glass House, LLC
800-222-3065; Fax: 860-974-1173
www.glasshouseusa.com
Pomfret Center, CT 06259
Fabricator of traditional conservatories, greenhouses, sunrooms, pool enclosures, roof lanterns, specialty skylights & glass roof systems: mahogany or aluminum frame & copper; custom fabrication.



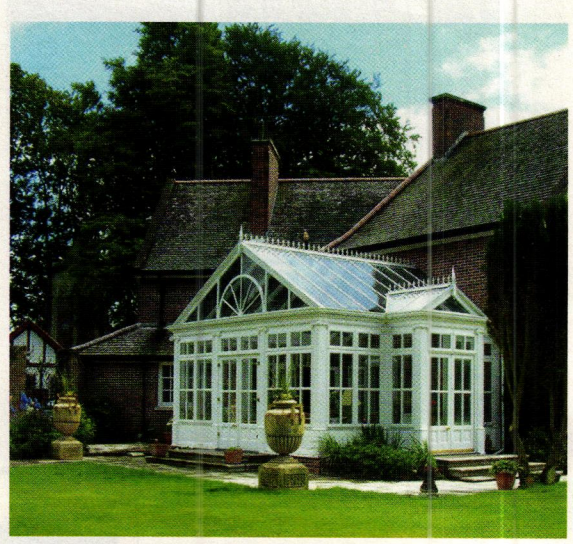
This conservatory was custom designed by Glass House, LLC.

Haddonstone (USA), Ltd.
719-948-4554; Fax: 719-948-4285
www.haddonstone.com
Pueblo, CO 81001
U.S.- & British-based manufacturer of landscape ornament & architectural cast stonework: planters, fountains, sundials, statues, garden furniture, balustrades, gazebos, follies, columns, porticos, doors & window surrounds, cornices, molding, mantels & more; custom components.
Click on No. 4020



The Venetian Folly from Haddonstone includes Tuscan columns, a pedimented arch, quoins and balustrading.

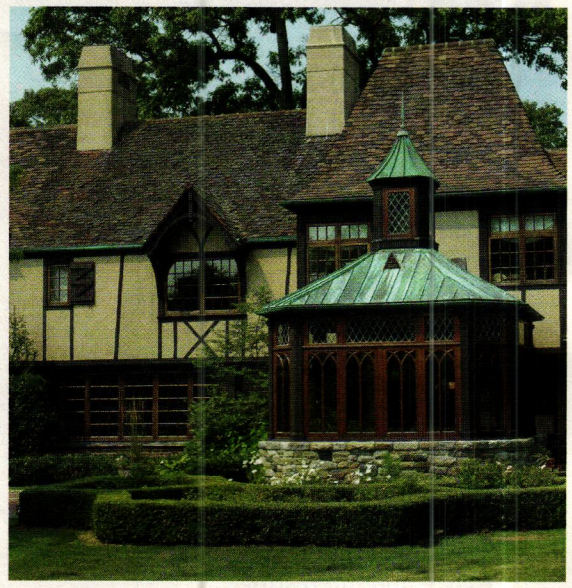
Hampton Conservatories, LLC
631-271-4177; Fax: 631-271-4238
www.hamptonconservatories.com
Huntington Station, NY 11746
Designer, manufacturer & installer of traditional English conservatories, sunrooms, pool enclosures, greenhouses, garden rooms & skylights.



Hampton Conservatories offers greenhouses and conservatories custom designed to client specifications.

Historical Arts & Casting, Inc.
800-225-1414; Fax: 801-280-2493
www.historicalarts.com
West Jordan, UT 84081
Designer & custom fabricator of ornamental metalwork: benches, columns, balustrades, lighting, gazebos, fencing, grilles, doors, windows, skylights, finials & more; cast iron, bronze, aluminum & wrought iron/steel; many styles; restoration services.
Click on No. 1210

Oak Leaf Conservatories of York
800-360-6283; Fax: 404-250-6283
www.oakleafconservatories.com
Atlanta, GA 30327
Designer, custom fabricator & installer of authentic British conservatories, orangeries, garden rooms, roof lanterns, pool/spa enclosures & glass domes: handcrafted in England; mortise-&-tenon construction; premium-grade mahogany.



This custom stained-oak conservatory from Oak Leaf features chamfered, distressed columns, double Gothic crossover widows, a leaded-glass clerestory and a copper roof.



This mahogany conservatory was designed and built by Renaissance Conservatories.

Renaissance Conservatories
800-882-4657; Fax: 717-661-7727
www.renaissanceconservatories.com
Leola, PA 17540
Custom fabricator & installer of traditional conservatories, sunrooms, greenhouses, skylights, roof lanterns, garden houses, pool enclosures & garden windows: handcrafted mahogany & cedar components.
Click on No. 378

Wiemann Metalcraft
918-592-1700; Fax: 918-592-2385
www.wmcraft.com
Tulsa, OK 74107
Designer, fabricator, finisher & installer of custom ornamental metalwork: railings, fencing, gates, columns, balustrades, lighting, grilles, doors, balconies & more; all cast & wrought metal alloys, finishes & architectural styles; since 1940.
Click on No. 1223



Wiemann Metalcraft fabricated this gazebo, fence and trellis in cast and wrought iron.

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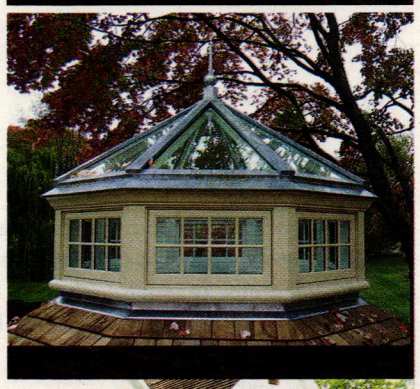
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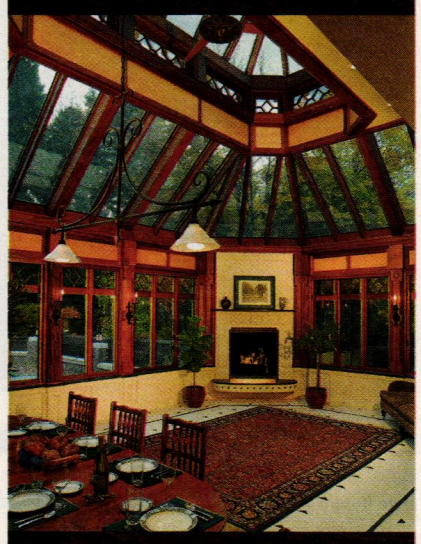
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Doors, Windows, Shutters & Hardware

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Allied Window, Inc.
800-445-5411; Fax: 513-559-1883
www.alliedwindow.com
Cincinnati, OH 45241
Manufacturer of "invisible" interior/exterior aluminum storm windows: all custom shapes & colors; screens; magnetic, sliding, lift-out & mechanical fastenings; UV-resistant, low-E, tempered, acrylic & lexan glazing.
Click on No. 690



Allied Window's HOL-B Historic-One-Lite exterior storm windows were installed on the 4th and Plum apartment building in Cincinnati.

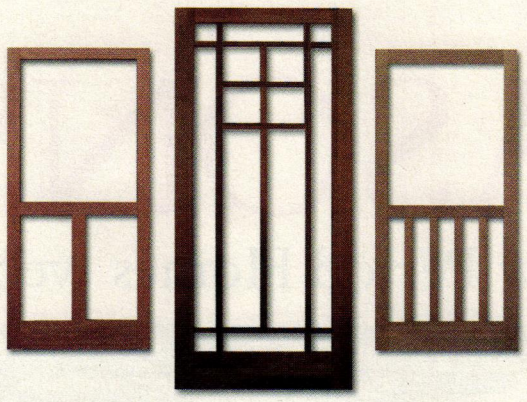
Chadsworth Columns
800-486-2118; Fax: 910-763-3191
www.chadsworth.com
Wilmington, NC 28402
Manufacturer of authentically correct architectural columns: complete line of columns, piers, pilasters & posts; interior & exterior; variety of sizes, styles & materials; 4 different grade levels of wood columns; interior molded ornament; millwork.
Click on No. 1580 for PolyStone; 180 for wood

Climate Seal
952-448-5300; Fax: 952-448-2613
www.climateseal.com
Chaska, MN 55318
Manufacturer of storm windows: interior, magnetic; Thermal, Acoustic, Preservation & Pro series; installs in existing window cavity.
Click on No. 1685



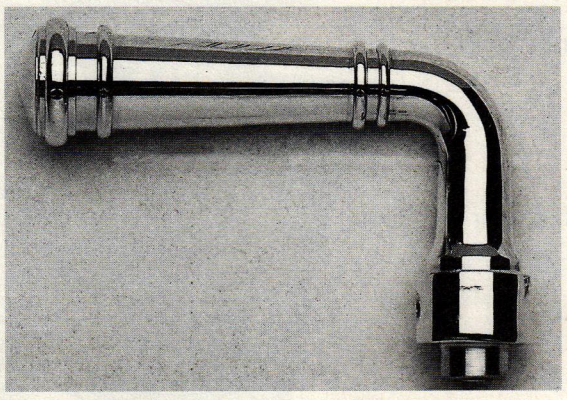
An interior storm from Climate Seal provides insulation while protecting the appearance of this historic window.

Coppa Woodworking
310-548-4142; Fax: 310-548-6740
www.coppawoodworking.com
San Pedro, CA 90731
Manufacturer of wood screen & storm doors: more than 300 styles; custom sizes, several wood types & multiple finishes; arch tops, dog doors, wood window screens & storm windows.
Click on No. 9600



These are just a few of the wood screen and storm doors available from Coppa Woodworking.

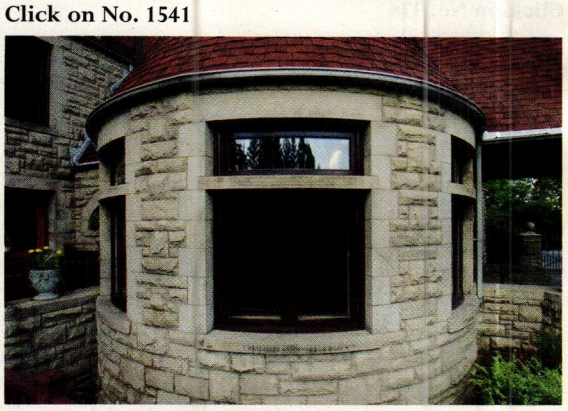
E.R. Butler & Co.
212-925-3565; Fax: 212-925-3305
www.erbutler.com
New York, NY 10012
Manufacturer of Early American door, window & furniture hardware: 19th-century shell-shanked crystal, porcelain & wood trimmings; brass, bronze, nickel-silver & wrought iron; custom-plated & -patinated finishes; restoration work.
Click on No. 2260



E.R. Butler manufactures Early American furniture, window and door hardware, such as this brass handle.

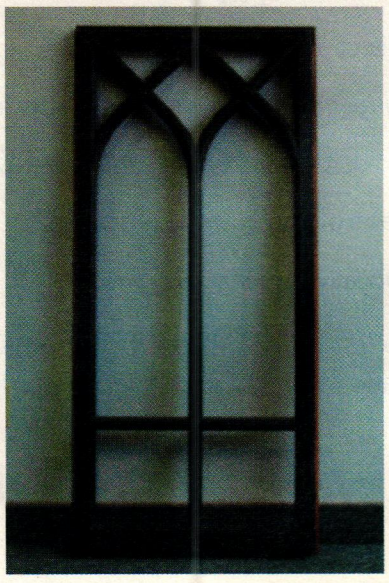
Hamilton Sinkler
212-760-3377; No fax
www.hamiltonsinkler.com
New York, NY 10016
Manufacturer of decorative registers & vents, door & window hardware, cabinet hardware, bathroom accessories & more: brass, bronze & nickel; custom work.
Click on No. 1618

HeartWood Fine Windows & Doors
585-340-9085; Fax: 585-254-1760
www.heartwoodwindowsanddoors.com
Rochester, NY 14606
Manufacturer of custom architectural wood windows & doors: made from Honduras mahogany & other species; traditional mortise-&-tenon construction; standard & decorative glazing; 65-year-old company.
Click on No. 1541



HeartWood supplied the replacement windows for this 100-year-old cemetery gatehouse in Rochester, NY; they are made of quarter-sawn white oak and bent glass.

Heather & Little Limited
800-450-0659; Fax: 905-475-9764
www.heatherandlittle.com
Markham, ON, Canada L3R OH1
Custom fabricator & supplier of sheet-metal roofing & specialty architectural sheet metal: finials, cornices, cresting, canopies, shingles, siding, cupolas, steeples, domes & snowguards; reproductions; custom bronze windows.
Click on No. 1708



This Kalamein bronze window was fabricated by Heather & Little.

Bronze

REILLY

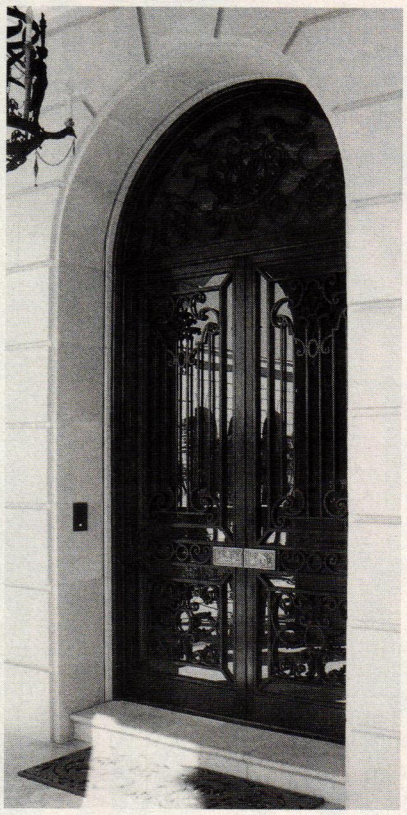
WINDOWS & DOORS

Steel

www.reillywd.com

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Historical Arts & Casting, Inc.
800-225-1414; Fax: 801-280-2493
www.historicalarts.com
West Jordan, UT 84081
Designer & custom fabricator of ornamental metalwork: benches, columns, balustrades, lighting, gazebos, fencing, grilles, doors, windows, skylights, finials & more; cast iron, bronze, aluminum & wrought iron/steel; many styles; restoration services.
Click on No. 1210



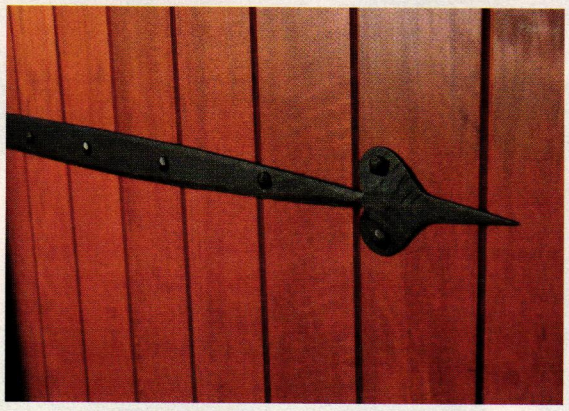
This 11-ft. custom bronze door was manufactured by Historical Arts & Casting with a patina formulated to age gracefully in any climate.

Innerglass Window Systems
800-743-6207; Fax: 860-651-4789
www.stormwindows.com
Simsbury, CT 06070
Manufacturer of custom glass interior storm windows for energy conservation & soundproofing: maintains the integrity of historic windows; conforms to opening; do-it-yourself installation.
Click on No. 909



Innerglass Window Systems supplied the interior glass storm windows for this historic home.

Kayne & Son Custom Hardware
828-667-8868; Fax: 828-665-8303
www.customforgedhardware.com
Candler, NC 28715
Custom fabricator of door, barn, garage, gate, furniture, cabinet, shutter & window hardware: hand-forged steel, copper & bronze or cast bronze; repair, restoration & reproduction work; fireplace equipment; catalog $5.
Call for more information.



Kayne & Son fabricated this historically-styled hardware for a custom door.

Kolbe & Kolbe Millwork Co.
800-955-8177; Fax: 715-845-8270
www.kolbe-kolbe.com
Wausau, WI 54401
Manufacturer of wood, aluminum-clad & vinyl energy-efficient windows & doors: custom styles; variety of colors & wood species; many products designed as historic replications.
Click on No. 1608



Kolbe & Kolbe's Ultra Pocket Double Hung is an all-in-one replacement window unit.

Lowe Hardware
207-593-7405; Fax: 207-226-2033
www.lowe-hardware.com
Rockland, ME 04841
Designer & manufacturer of custom hardware: levers, latches, knobs, thumb-turns, pulls, locks, hinges & more; CAD & CNC capabilities.
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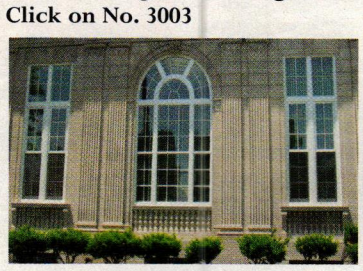
Custom hardware pieces are available from Lowe Hardware.

Marvin Windows and Doors
888-537-7828; Fax: 651-452-3074
www.marvin.com
Warroad, MN 56763
Manufacturer of all-wood & clad-wood windows & doors: round top, oval, casement & double hung; custom shapes & historic window replication; dual durometer, bulb & leaf weather stripping; storm windows; numerous design choices & glazing options.
Click on No. 1611



These Ultimate Outswing French doors are available from Marvin Windows and Doors.

Parrett Windows & Doors
800-541-9527; Fax: 877-238-2452
www.parrettwindows.com
Dorchester, WI 54425
Manufacturer of custom wood & aluminum-clad windows: any geometric shape, numerous wood species & complete finishing capabilities; historical replications; custom wood doors in numerous species with complete finishing options; screen doors, casings & moldings.
Click on No. 3003



Parrett Windows & Doors built this large, multi-unit window set to customer specifications.

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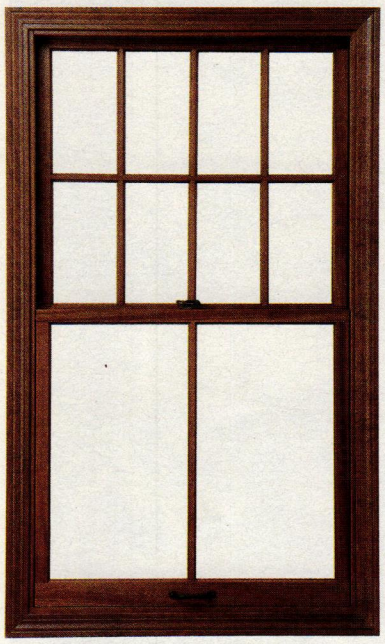
Parrett Manufacturing, Inc.

Phone: 800-541-9527 Fax: 1-715-654-6555 www.parrettwindows.com info@parrettwindows.com

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Windows & Doors
Quality Crafted Windows & Doors

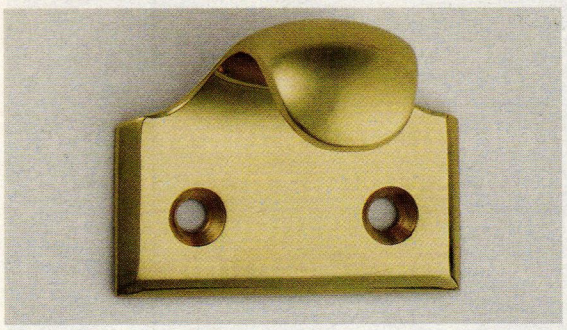
CLICK ON NO. 3003

Pella Windows and Doors
641-621-6272; Fax: 641-621-3466
www.pella.com
Pella, IA 50219
Manufacturer of windows & doors: wood, aluminum-clad wood, fiberglass, & vinyl; variety of wood types; renovation & new construction; experience on National Park Service projects; standard and custom sizes, shapes, colors, styles, muntin patterns, and exterior casings/brickmolds; many glass and hardware options; high transparency screens, wide variety of installation systems, local representation & service.
Click on No. 1575

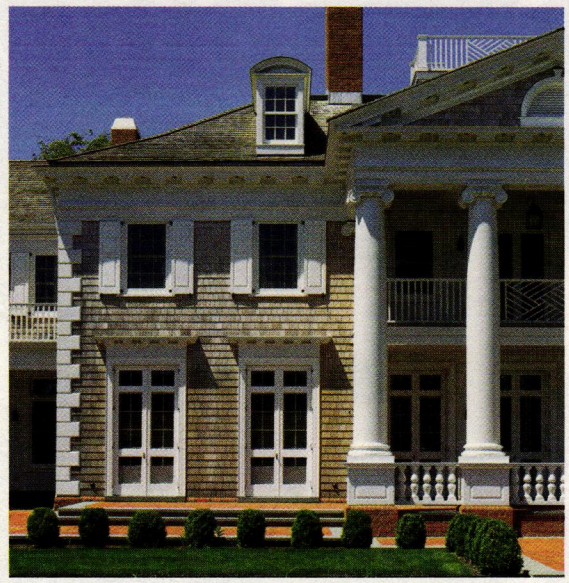


The Pella Architect Series double-hung window is available in many different types of wood, including the mahogany shown here.

Phelps Co.
802-257-4314; Fax: 802-258-2270
www.phelpscompany.com
Brattleboro, VT 05301
Manufacturer & designer of traditional, hot-forged solid-brass window hardware: sash pulleys, weights, chains & cords, sash locks & lifts, casement stays & fasteners, storm/screen hangers, bronze screen wire & screen-door latch sets.
Click on No. 6001



The model LF23 from Phelps Company is one of many traditional sash lifts available from the firm.



Windows, doors and shutters in all wood species are available from Reilly Windows & Doors.

Reilly Windows & Doors
631-891-6945; Fax: 631-208-0711
www.reillywd.com
Calverton, NY 11933
Manufacturer & installer of custom wood windows, doors & shutters: can be designed to meet any ASTM impact requirement; wide selection of wood species, finish & hardware options.
Click on No. 9210



Nanz offers a wide selection of historically styled hardware.

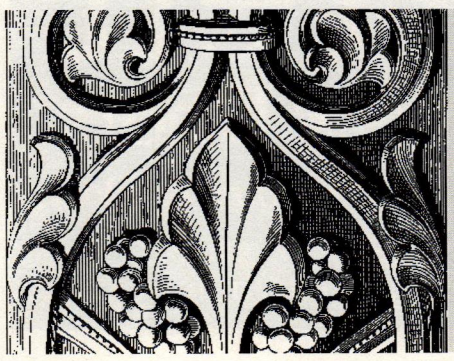
The Nanz Company
212-367-7000; Fax: 212-367-7375
www.nanz.com
New York, NY 10025
Designer & manufacturer of period-style door, window & cabinet hardware: Gothic to Modern; specialized finishes; bathroom fittings & accessories; works directly with architects, designers & builders; consultation, specification & restoration services.
Click on No. 1150

Timberlane, Inc.
215-616-0600; Fax: 215-616-0749
www.timberlane.com
Montgomeryville, PA 18936
Custom fabricator of handcrafted exterior shutters: more than 25 historically accurate styles or custom design; maintenance-free Endurian, western red cedar & Honduras mahogany; selection of period-accurate exterior shutter hardware.
Click on No. 1056 for wood; 1595 for Endurian



Timberlane custom manufactures exterior wood shutters in traditional styles.

Wiemann Metalcraft
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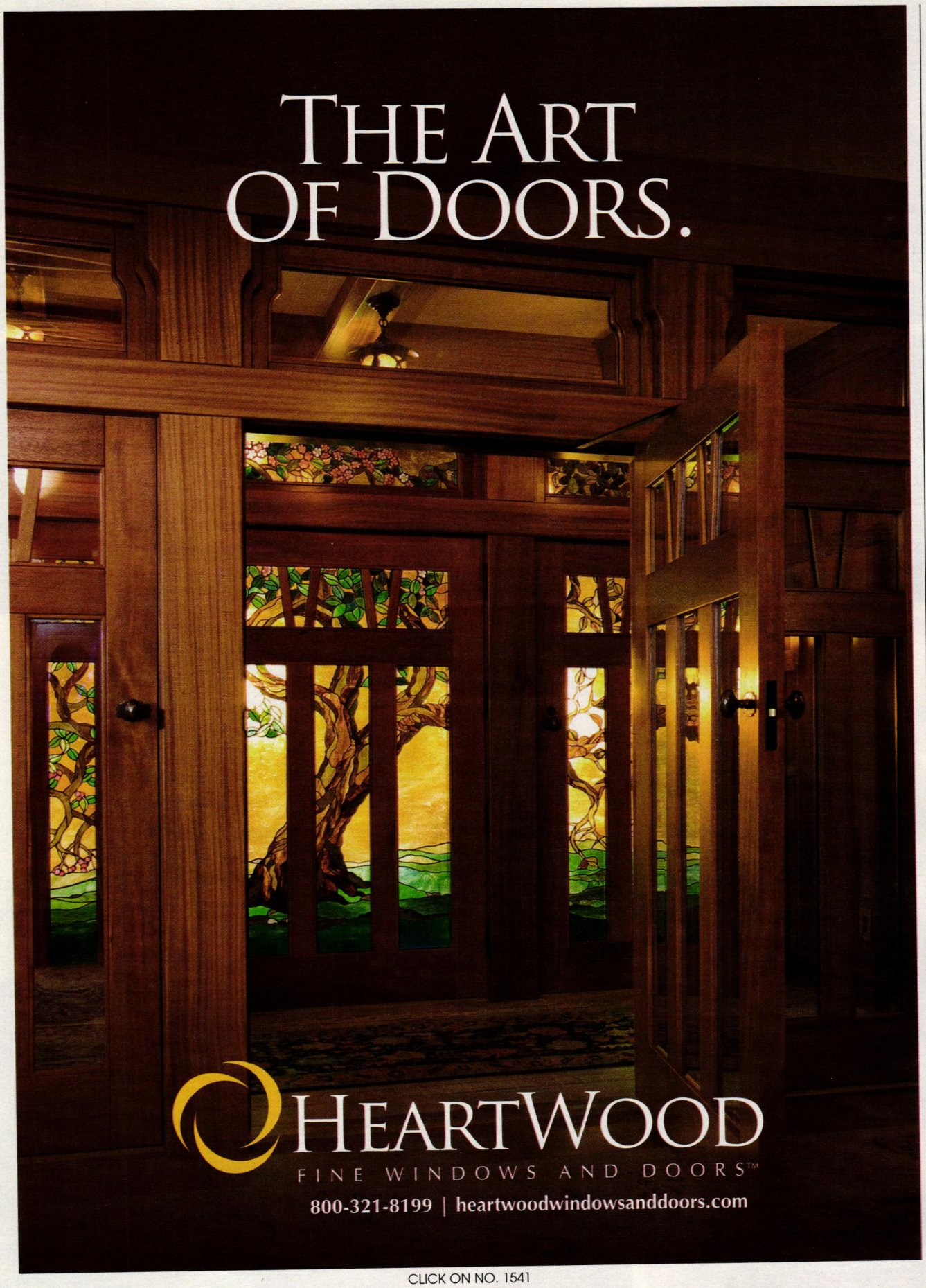
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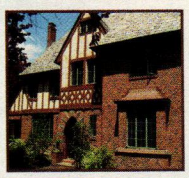
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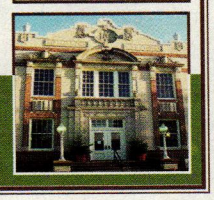
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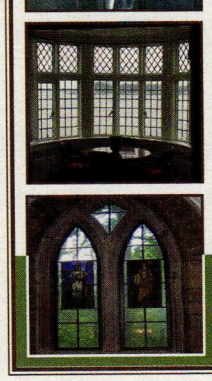


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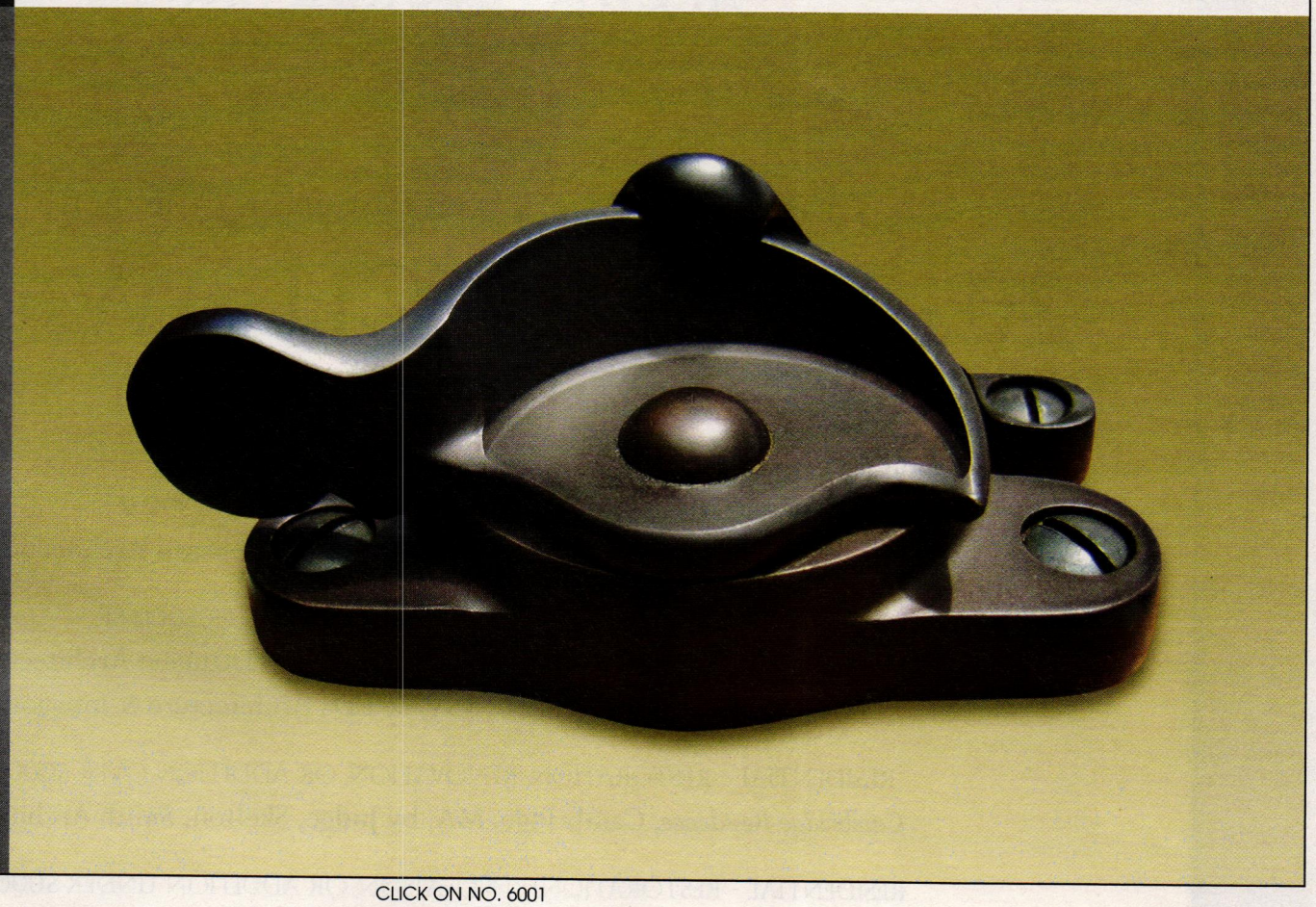
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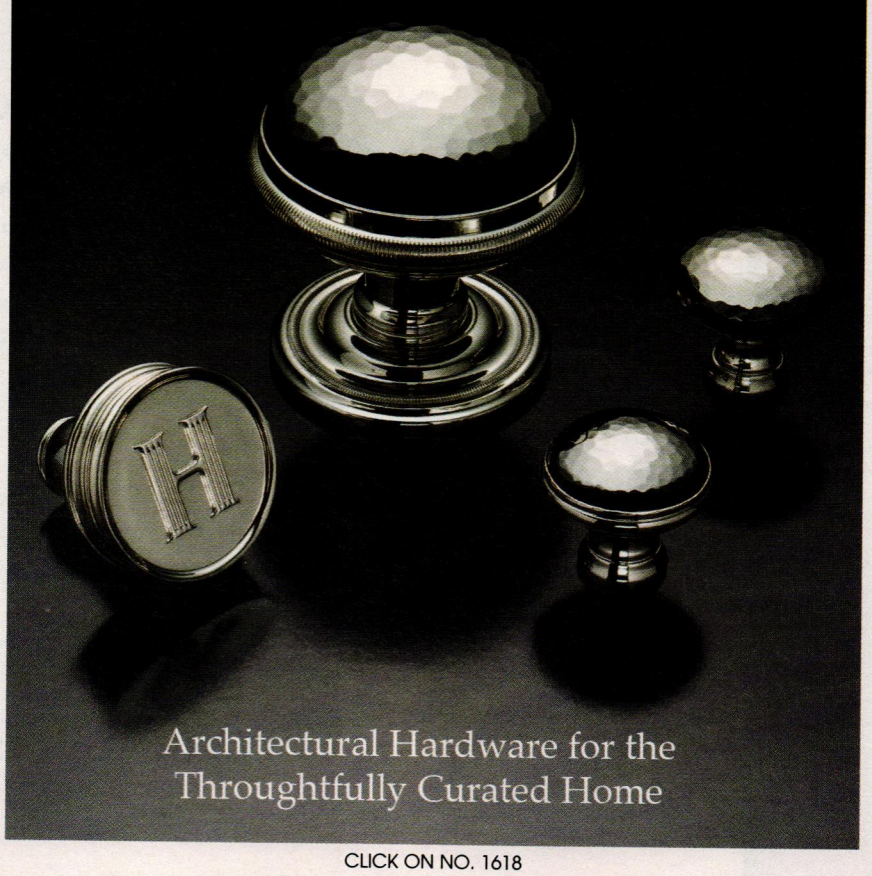
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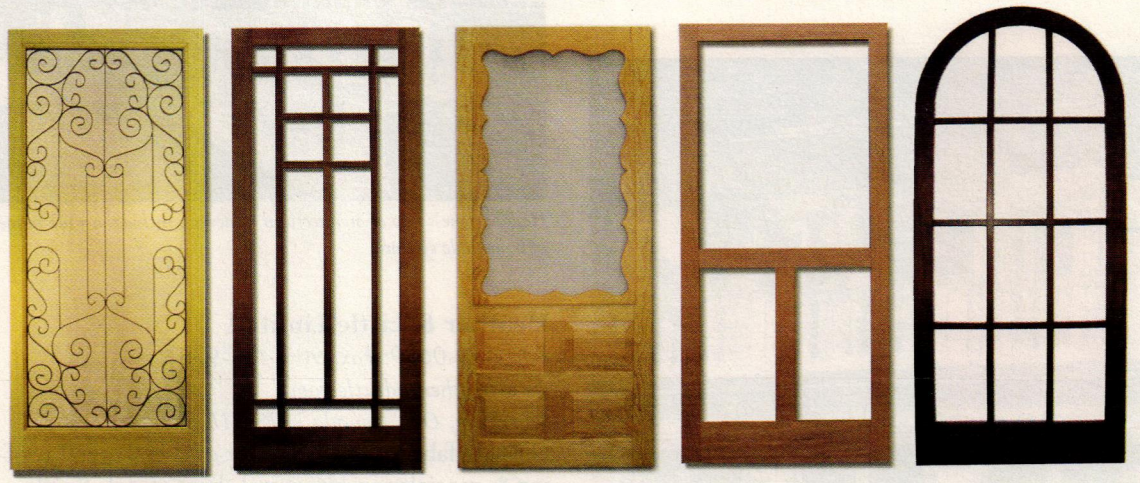
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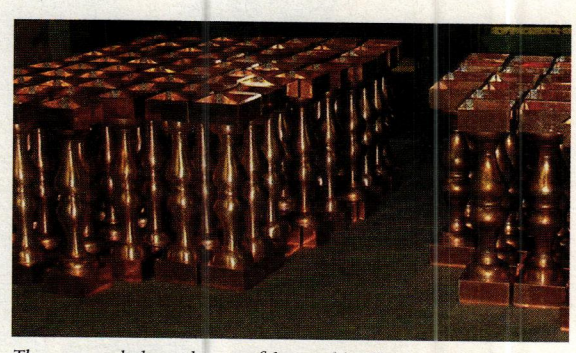
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- Describe the limitations of window design in deflecting damage from severe storms in impact zones.
- Cite IZ3 and IZ4 codes, which detail ways to improve storm resistance in coastal areas.

Presenters: Gregory F. Shue, principal, Shue Design Associates, Sullivan's Island, S.C.
Brian Baggett, Southeast territory manager, Marvin Windows and Doors, Orlando, Fla.

Moderator: Judy L. Hayward, education director, Traditional Building Exhibition and Conference and Traditional Building Conference Series, Restore Media, LLC, Washington, D.C.

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Presenters: Andrew Zalewski, AIA, president, The MZO Group, Stoneham, Mass.
Art Reeves, commercial business development manager, Northeast territory, Marvin Windows and Doors, Wixom, Mich.

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- Discuss in detail the federal tax credit program for the rehabilitation of historic buildings.
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- Apply the Secretary of the Interior's Standards for Rehabilitation to individual projects.
- Cite lessons from the tax credit-worthy projects presented during the Webinar.

Presenters: John Sandor, architectural historian, Technical Preservation Services, National Park Service, Washington, D.C.
Albert S. Rex, director, Northeast Office, MacRostie Historic Advisors, LLC, Boston

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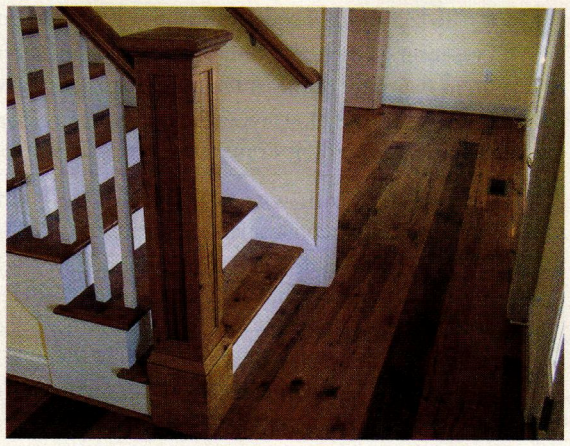


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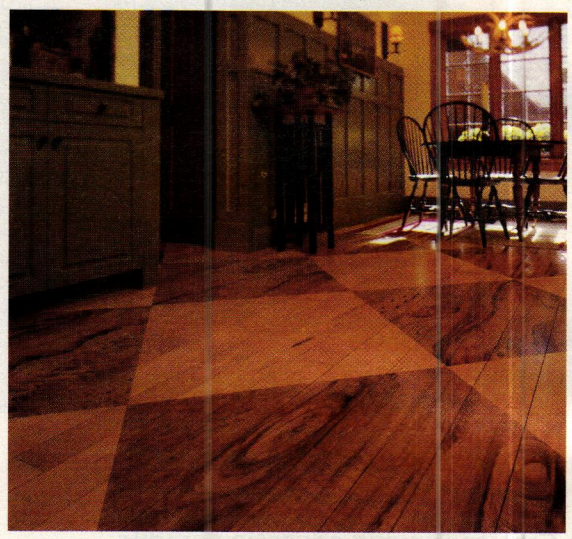
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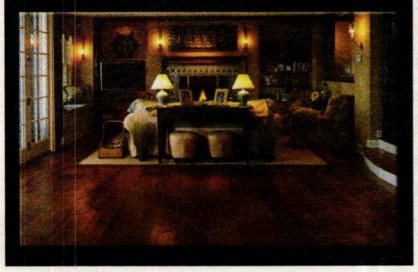
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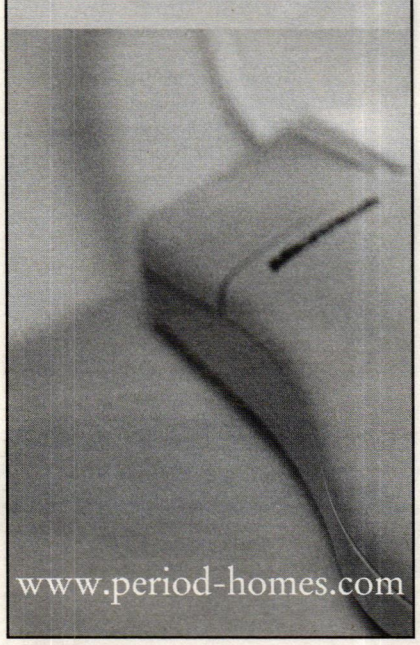


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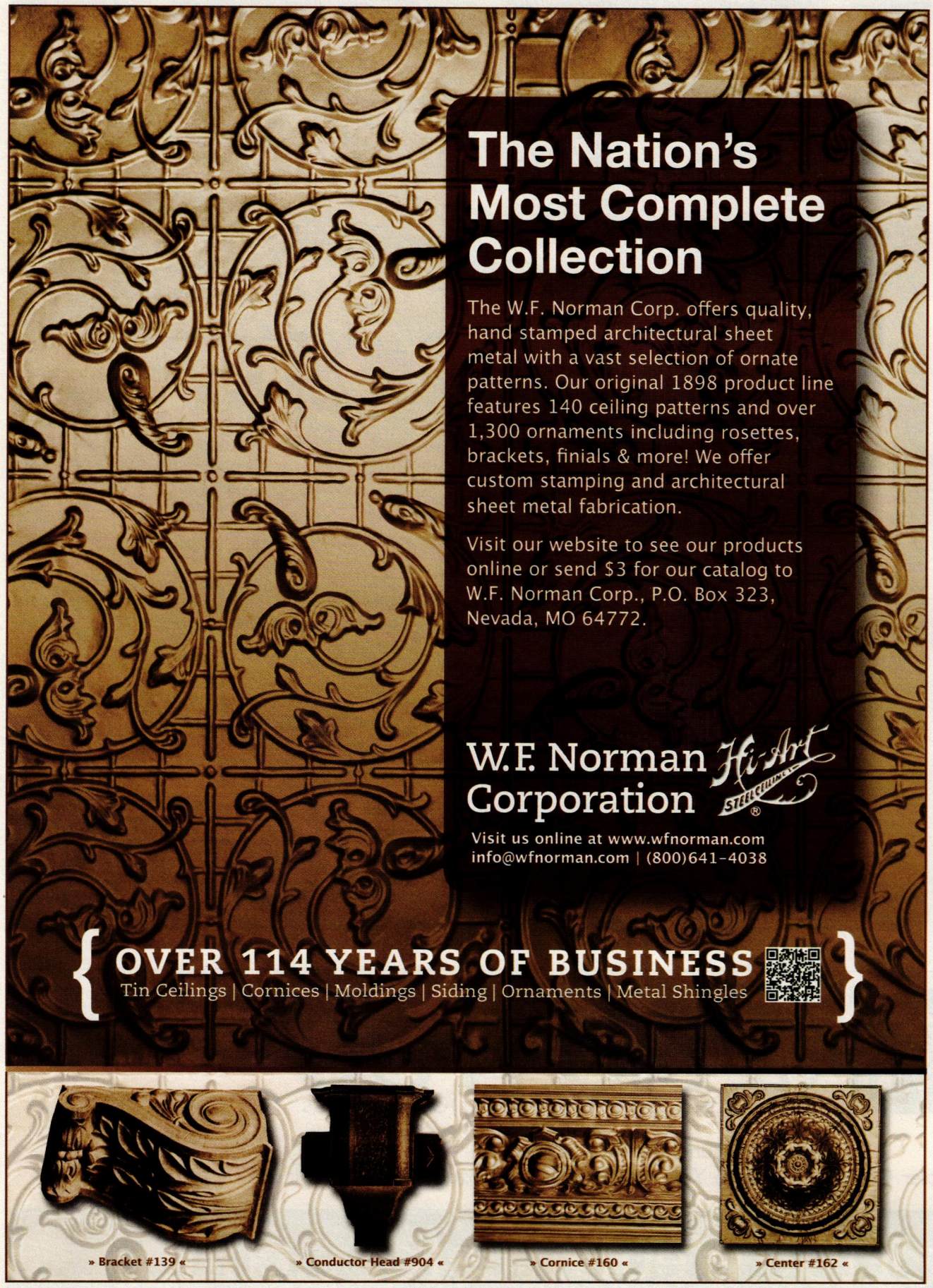
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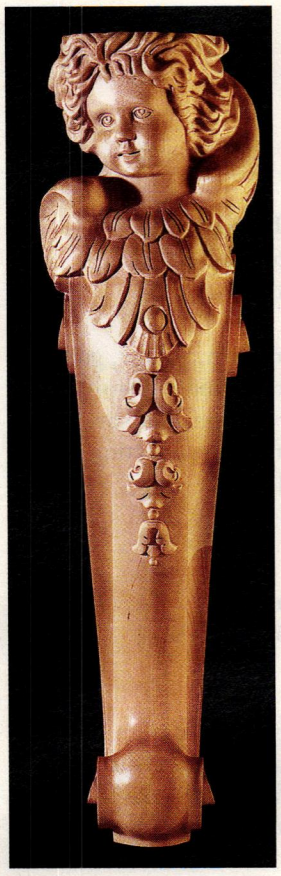
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866-218-8221; No fax
www.duquellatile.com
Portland, OR 97290
Designer & crafter of tube-lined & cuerda seca ceramic tile: wall tile for bathrooms, kitchens & fireplaces; decorative, accent, field & subway tile & more; Arts & Crafts, Bungalow, Art Deco & Art Nouveau styles.



Handcrafted, custom tile from DuQuella was used in this bathroom.

Enkeboll Designs
800-745-5507; Fax: 310-532-2042
www.enkeboll.com
Carson, CA 90746
Manufacturer of architectural woodcarvings: moldings, corbels, columns, capitals, moldings, arches, panels, mantels, onlays & more; over 1,000 items produced from North American hardwoods; $50 catalog refundable upon first order; since 1956.
Click on No. 1678



Interior wood carvings from Enkeboll Designs can be used in many applications.

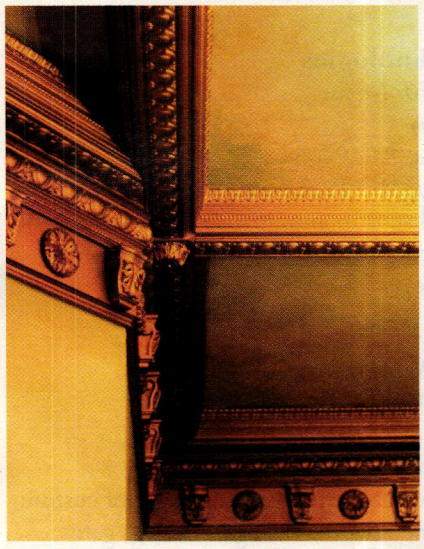
balustrades, gazebos, follies, columns, porticos, doors & window surrounds, cornices, molding, mantels & more; custom components.
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Heritage Wide Plank Flooring
877-777-4200; Fax: 631-996-5022
www.hwpf.com
Riverhead, NY 11901
Supplier of wide-plank flooring: old-growth eastern white pine, heart pine, red pine, birch, cherry, walnut, hickory, white oak & maple; custom wood paneling; mills reclaimed lumber from old structures.
Click on No. 1682

NIKO Contracting Co., Inc.
412-687-1517; Fax: 412-687-7969
www.nikocontracting.com
Pittsburgh, PA 15213
Nationwide contractor, fabricator & installer of architectural sheet metal & roofing: slate, tile, metal & other roofing; ornamental ceilings, cresting, finials, cornices, cupolas, domes, steeples & snowguards.
Click on No. 8300

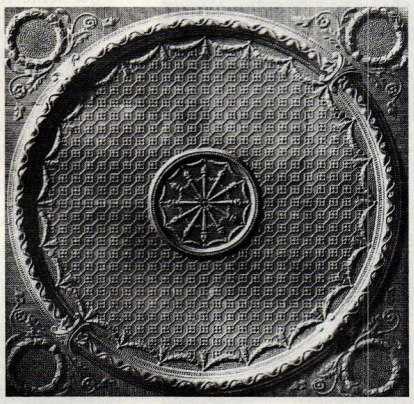
Goodwin Associates
585-248-3320; Fax: 585-387-0153
www.goodwinassociates.com
Tampa, FL 33602
Supplier of interior & exterior architectural building products: columns, capitals, balustrade systems, moldings, domes, medallions, metal ceilings & more; polyurethane, wood & fiberglass; stock & custom.
Click on No. 806

Subway Ceramics
888-387-3280; No fax
www.subwaytile.com
Verona, WI 53593
Supplier of historically authentic ceramic tile: field tile, moldings & trim pieces; mosaics; Victorian style.
Click on No. 1687



Layers of decorative molding, rosettes and corbels supplied by Goodwin Associates add interest to this coffered ceiling.

W.F. Norman Corp.
800-641-4038; Fax: 417-667-2708
www.wfnorman.com
Nevada, MO 64772
Fabricator of sheet-metal ornament & tin ceilings: hundreds of stock designs of cornices, moldings, bracket, backsplashes, pressed-metal ceilings, siding, roofing cresting, kitchen equipment & more; duplication from samples or drawings.
Click on No. 520



Empire Center, model #8706 from W.F. Norman, is composed of eight ceiling plates, each measuring 24x48 in.

Haddonstone (USA), Ltd.
719-948-4554; Fax: 719-948-4285
www.haddonstone.com
Pueblo, CO 81001
U.S.- & British-based manufacturer of landscape ornament & architectural cast stonework: planters, fountains, sundials, statues, garden furniture,

MetalCeilingExpress MetalCeilingExpress.com

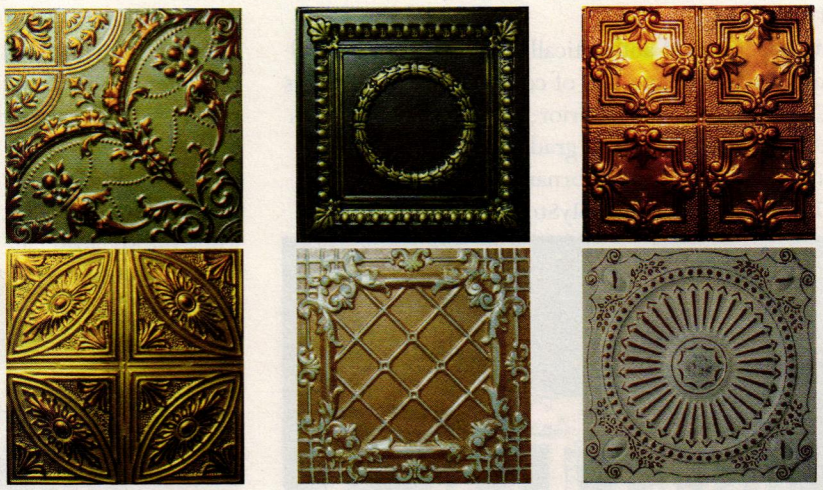
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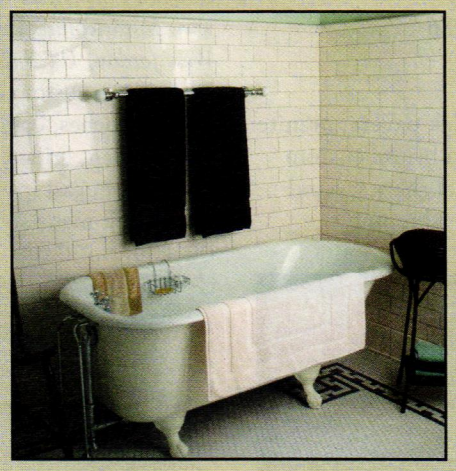
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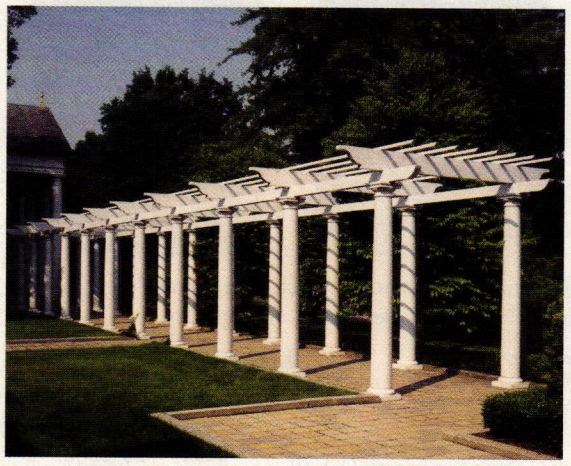
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Chadsworth Columns
800-486-2118; Fax: 910-763-3191
www.chadsworth.com
Wilmington, NC 28402
Manufacturer of authentically correct architectural columns: complete line of columns, piers, pilasters & posts; interior & exterior; variety of sizes, styles & materials; 4 different grade levels of wood columns; interior molded ornament; millwork.
Click on No. 1580 for PolyStone; 180 for wood



This pergola from Chadsworth was fabricated from cellular-PVC beams and rafters and PolyStone support columns.

Custom Ornamental Iron Works
602-275-2551; Fax: 602-275-2553
www.customironworks.com
Phoenix, AZ 85034
Manufacturer & supplier of wrought iron, ornamental iron, cast iron & aluminum stair & gate parts & accessories: posts, balusters, brackets, caps & more; all items in stock; in-house production.
Click on No. 1717

Gavin Historical Bricks Inc.
319-354-5251; Fax: 319-688-3086
www.historicalbricks.com
Iowa City, IA 52245
Supplier of authentic antique brick pavers, granite cobblestones, clinker & common brick: custom matching; large quantities; special shapes; hand-molded & face brick; nationwide shipping.
Click on No. 191



Antique European blend cobblestones from Gavin were used for this driveway in Charlottesville, VA.

Haddonstone (USA), Ltd.
719-948-4554; Fax: 719-948-4285
www.haddonstone.com
Pueblo, CO 81001
U.S.- & British-based manufacturer of landscape ornament & architectural cast stonework: planters, fountains, sundials, statues, garden furniture, balustrades, gazebos, follies, columns, porticos, doors & window surrounds, cornices, molding, mantels & more; custom components.
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The design for Haddonstone's Versaille self-circulating fountain, model #HC800, was inspired by the Bosquet de la Colonnade at Versailles.

Herwig Lighting
800-643-9523; Fax: 479-968-6422
www.herwig.com
Russellville, AR 72811
Custom manufacturer of handcrafted interior & exterior lighting fixtures & more: cast-aluminum benches, bollards, fences, gates, plaques, signage, street clocks, posts to 14 ft. & columns; since 1908.
Click on No. 9130

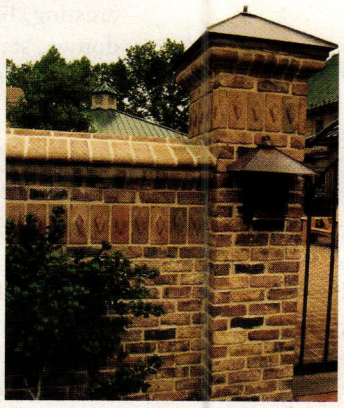
Historical Arts & Casting, Inc.
800-225-1414; Fax: 801-280-2493
www.historicalarts.com
West Jordan, UT 84081
Designer & custom fabricator of ornamental metalwork: benches, columns, balustrades, lighting, gazebos, fencing, grilles, doors, windows, skylights, finials & more; cast iron, bronze, aluminum & wrought iron/steel; many styles; restoration services.
Click on No. 1210



This urn is one of many made by Historical Arts & Casting for the Grand Army Plaza entrance to Prospect Park in Brooklyn, NY.

Kayne & Son Custom Hardware
828-667-8868; Fax: 828-665-8303
www.customforgedhardware.com
Candler, NC 28715
Custom fabricator of door, barn, garage, gate, furniture, cabinet, shutter & window hardware: hand-forged steel, copper & bronze or cast bronze; repair, restoration & reproduction work; fireplace equipment; catalog $5.
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Old Carolina Brick Co.
704-636-8850; Fax: 704-636-0000
www.handmadebrick.com
Salisbury, NC 28147
Manufacturer of handmade brick, pavers & fireplace fronts: 12 styles of pavers; special shapes, glazed headers & arches; fired with coal to provide bisques & unique colors; custom sizes in any quantity; restoration.
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Old Carolina Brick supplied the handmade brick for this post and wall.

UgMO Technologies
484-690-0570; No fax
www.ugmo.com
King of Prussia, PA 19406
Supplier of UgMO ProHome soil-sensor system: underground sensors monitor soil & maintain soil moisture at root level.
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Wiemann Metalcraft
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www.wmcraft.com
Tulsa, OK 74107
Designer, fabricator, finisher & installer of custom ornamental metalwork: railings, fencing, gates, columns, balustrades, lighting, grilles, doors, balconies & more; all cast & wrought metal alloys, finishes & architectural styles; since 1940.
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This custom fence was designed and fabricated by Wiemann Metalcraft using solid-bar steel; to ensure longevity, it was galvanized before urethane coating was applied.

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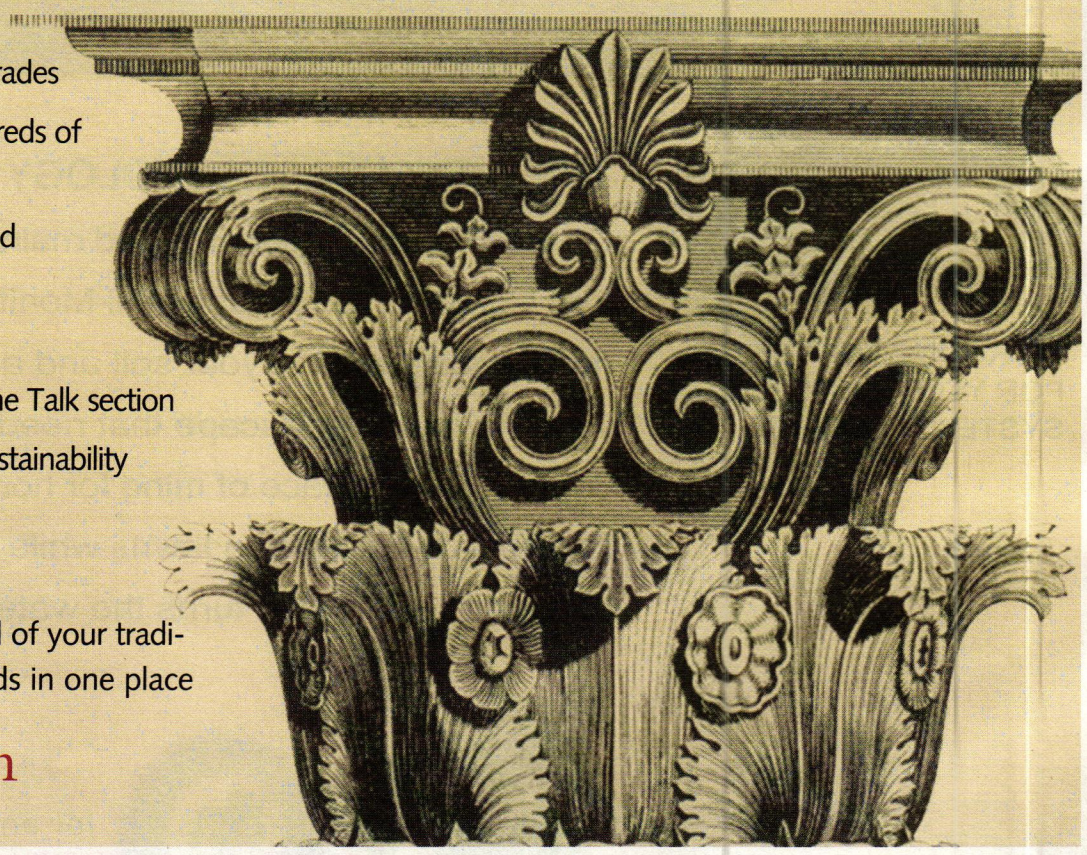
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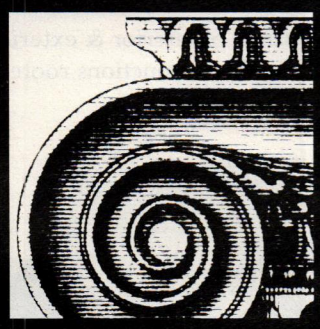
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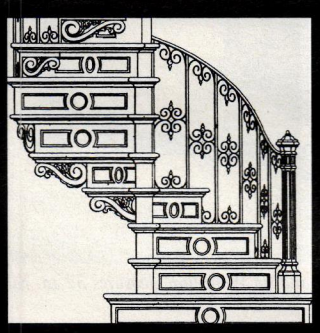
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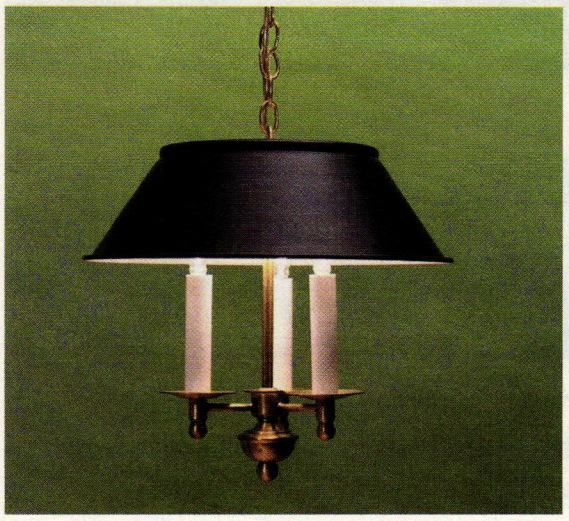
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847-251-0187; Fax: 847-251-0281
www.wilmettehardware.com
Wilmette, IL 60091
Custom fabricator & restorer of door, window & furniture hardware & lighting: cleans, polishes, plates, repairs & lacquers; all finishes; salvaged hardware; duplication services.



Al Bar-Wilmette restored this fixture for a client in Chicago, IL.

Authentic Designs
800-844-9416; Fax: 802-394-2422
www.authenticdesigns.com
West Rupert, VT 05776
Manufacturer of Early American & Colonial lighting fixtures: brass, copper, terne metal & Vermont maple; interior & exterior mountings; CUL/UL-listed for wet & damp locations; lanterns, sconces, table lamps, chandeliers & pendants; custom work available.
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Authentic Designs manufactured this three-candle electric fixture.



The model #W136-E14 brass electrified chandelier from Ball & Ball Lighting is a reproduction of an 18th-century candle-burning fixture.

Ball & Ball Lighting
610-363-7330; Fax: 610-363-7639
www.ballandball.com
Exton, PA 19341
Manufacturer of historical lighting fixtures: lanterns, sconces, table/floor lamps, chandeliers & pendants; porch & gas lighting; brass, tin, copper, pewter, iron & bronze; restoration & refitting; stock & custom.

Bevolo Gas & Electric Lights
504-522-9485; Fax: 504-522-5563
www.bevolo.com
New Orleans, LA 70130
Fabricator of hand-riveted, antique-copper propane, electric & natural-gas fixtures: Colonial, Victorian, Turn of the Century & Mediterranean styles; restoration.



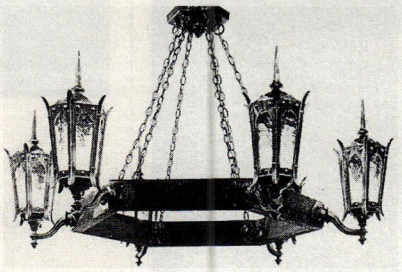
Bevolo's Pool House Governor lanterns are hand riveted and made of copper, brass and tempered glass to weather any environment.

Deep Landing Workshop
877-778-4042; Fax: 410-778-4070
www.deeplandingworkshop.com
Chestertown, MD 21620
Designer & manufacturer of interior & exterior lighting fixtures: stylized reproductions rooted in the Colonial style.
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This lantern from Deep Landing Workshop measures 32 in. tall x 13¾ in. deep.

Herwig Lighting
800-643-9523; Fax: 479-968-6422
www.herwig.com
Russellville, AR 72811
Custom manufacturer of handcrafted interior & exterior lighting fixtures & more: cast-aluminum benches, bollards, fences, gates, plaques, signage, street clocks, posts to 14 ft. & columns; since 1908.
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This hexagonal lantern from Herwig Lighting can be altered for custom designs and sizes.

Historical Arts & Casting, Inc.
800-225-1414; Fax: 801-280-2493
www.historicalarts.com
West Jordan, UT 84081
Designer & custom fabricator of ornamental metalwork: benches, columns, balustrades, lighting, gazebos, fencing, grilles, doors, windows, skylights, finials & more; cast iron, bronze, aluminum & wrought iron/steel; many styles; restoration services.
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Historical Arts & Casting custom fabricated this bronze and crystal light fixture.

Wiemann Metalcraft
918-592-1700; Fax: 918-592-2385
www.wmcraft.com
Tulsa, OK 74107
Designer, fabricator, finisher & installer of custom ornamental metalwork: railings, fencing, gates, columns, balustrades, lighting, grilles, doors, balconies & more; all cast & wrought metal alloys, finishes & architectural styles; since 1940.
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717-382-4754; Fax: 717-382-4275
www.architecturalfans.com
New Park, PA 17352
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Woolen Mill Fan Co. manufactures decorative ceiling fans with cast-bronze, -iron or -aluminum fittings.

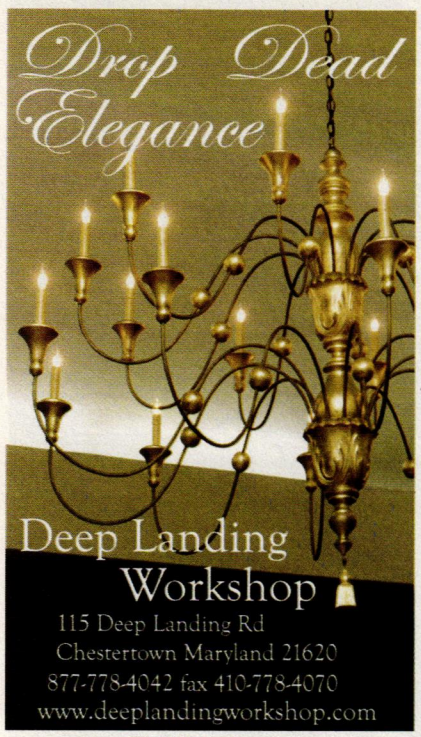


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Pueblo, CO 81001
U.S.- & British-based manufacturer of landscape ornament & architectural cast stonework: planters, fountains, sundials, statues, garden furniture, balustrades, gazebos, follies, columns, porticos, doors & window surrounds, cornices, molding, mantels & more; custom components.
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This Vanbrugh-inspired design is one of many cast-stone mantels offered by Haddonstone.

Heritage Wide Plank Flooring
877-777-4200; Fax: 631-996-5022
www.hwpf.com
Riverhead, NY 11901
Supplier of wide-plank flooring: old-growth eastern white pine, heart pine, red pine, birch, cherry, walnut, hickory, white oak & maple; custom wood paneling; mills reclaimed lumber from old structures.
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Custom fabricator of door, barn, garage, gate, furniture, cabinet, shutter & window hardware: hand-forged steel, copper & bronze or cast bronze; repair, restoration & reproduction work; fireplace equipment; catalog $5.
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These andirons were custom fabricated by Kayne & Son.

New World Stoneworks
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www.newworldstoneworks.com
Uxbridge, MA 01569
Supplier of natural stone: matches historic stone; photographs existing stonework, extracts pattern & delivers complete hand-chiseled job.
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Wiemann Metalcraft
918-592-1700; Fax: 918-592-2385
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704-583-9220; Fax: 704-583-9674
www.zepsa.com
Charlotte, NC 28273
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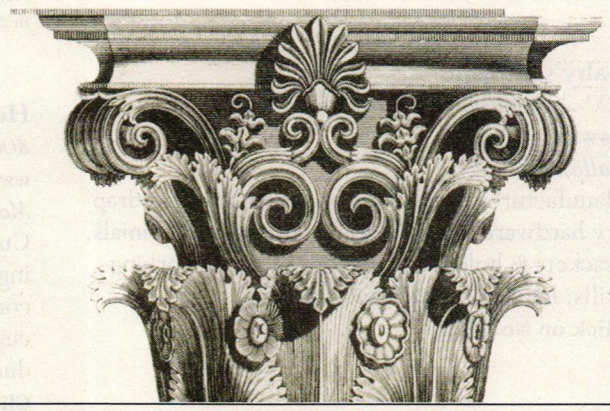


Zepsa Industries designed and built this mantel and overmantel.

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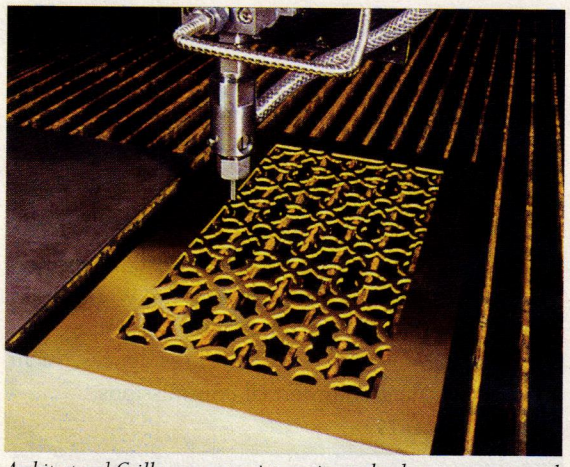
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www.archgrille.com
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Supplier of grilles: custom perforated & linear bar; aluminum, brass, bronze, stainless steel & steel; variety of finishes; stock sizes; water-jet & laser cutting.
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Architectural Grille uses water-jet-cutting technology to create metal grilles in a variety of historic styles.

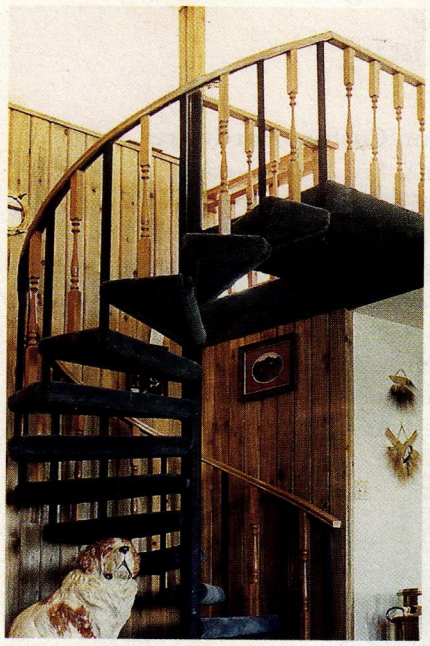
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www.customironworks.com
Phoenix, AZ 85034
Manufacturer & supplier of wrought iron, ornamental iron, cast iron & aluminum stair & gate parts & accessories: posts, balusters, brackets, caps & more; all items in stock; in-house production.
Click on No. 1717



This railing, featuring custom-made scrolls and flowers, was produced by Custom Ornamental Iron Works.

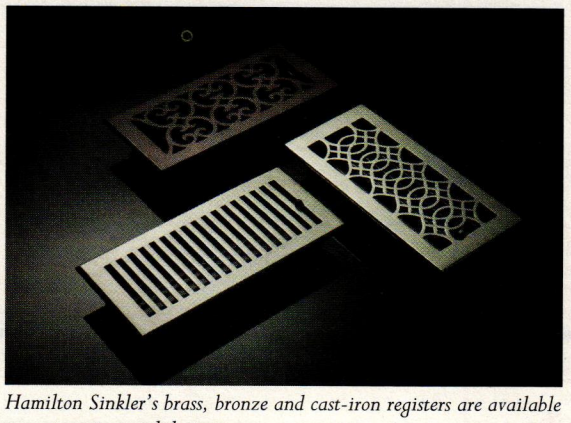
Gaby's Shoppe
800-299-4229; Fax: 214-748-7701
www.gabys.com
Dallas, TX 75207
Manufacturer of hand-forged wrought-iron drapery hardware & accessories: custom rods, finials, brackets & holdbacks; European metalworking skills; handcrafted & hand finished.
Click on No. 2520

Goddard Spiral Stairs
800-536-4341; Fax: 785-689-4303
www.spiral-staircases.com
Logan, KS 67646
Custom fabricator of all types of spiral stairs: steel, steel/wood or all-wood; custom railing & wood stair parts.
Click on No. 4780



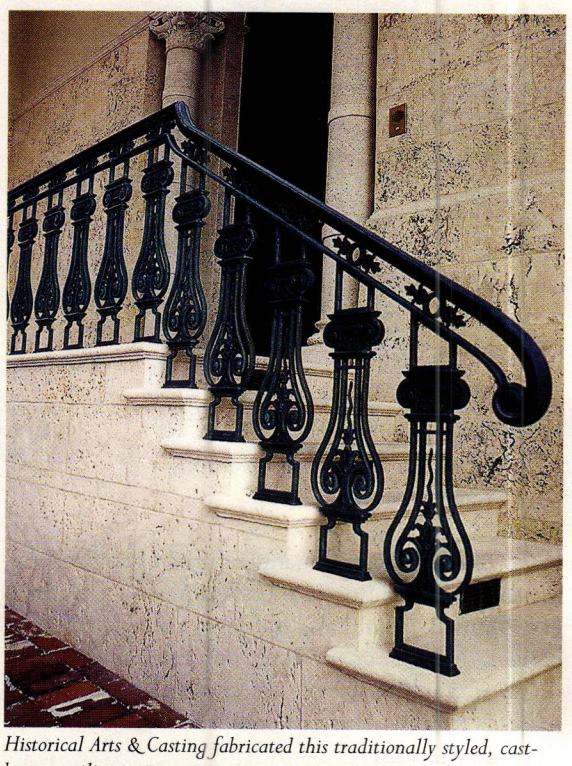
Fabricated by Goddard Spiral Stairs, this metal and wood staircase features center balusters of oak and solid-wood handrails.

Hamilton Sinkler
212-760-3377; No fax
www.hamiltonsinkler.com
New York, NY 10016
Manufacturer of decorative registers & vents, door & window hardware, cabinet hardware, bathroom accessories & more: brass, bronze & nickel; custom work.
Click on No. 1618



Hamilton Sinkler's brass, bronze and cast-iron registers are available in custom sizes and designs.

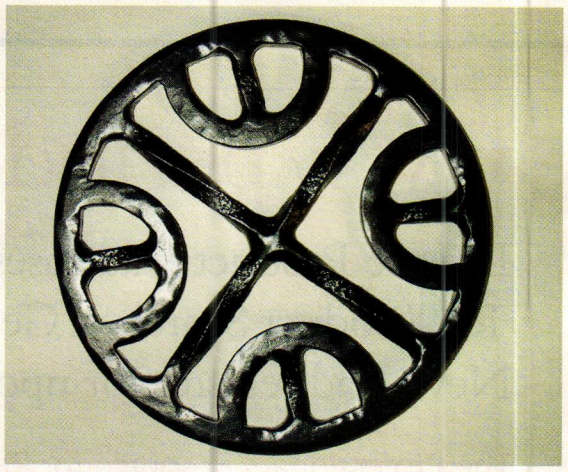
Heather & Little Limited
800-450-0659; Fax: 905-475-9764
www.heatherandlittle.com
Markham, ON, Canada L3R 0H1
Custom fabricator & supplier of sheet-metal roofing & specialty architectural sheet metal: finials, cornices, cresting, canopies, shingles, siding, cupolas, steeples, domes & snowguards; reproductions; custom bronze windows.
Click on No. 1708



Historical Arts & Casting fabricated this traditionally styled, cast-bronze railing.

Historical Arts & Casting, Inc.
800-225-1414; Fax: 801-280-2493
www.historicalarts.com
West Jordan, UT 84081
Designer & custom fabricator of ornamental metalwork: benches, columns, balustrades, lighting, gazebos, fencing, grilles, doors, windows, skylights, finials & more; cast iron, bronze, aluminum & wrought iron/steel; many styles; restoration services.
Click on No. 1210

Kayne & Son Custom Hardware
828-667-8868; Fax: 828-665-8303
www.customforgedhardware.com
Candler, NC 28715
Custom fabricator of door, barn, garage, gate, furniture, cabinet, shutter & window hardware: hand-forged steel, copper & bronze or cast bronze; repair, restoration & reproduction work; fireplace equipment; catalog $5.
Call for more information.



This custom floor grate was designed and fabricated by Kayne & Son.

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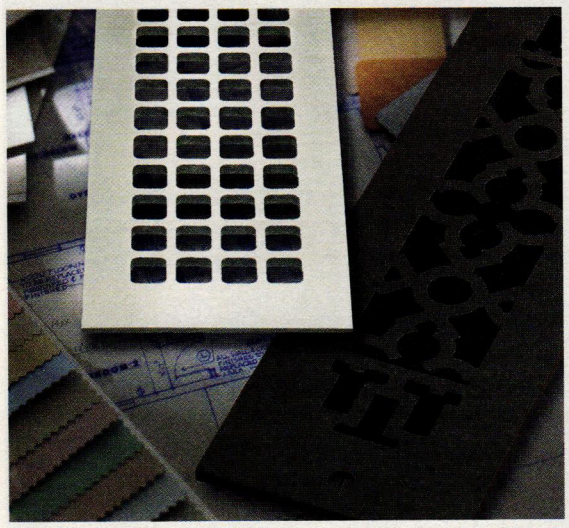
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412-687-1517; Fax: 412-687-7969
www.nikocontracting.com
Pittsburgh, PA 15213
Nationwide contractor, fabricator & installer of architectural sheet metal & roofing: slate, tile, metal & other roofing; ornamental ceilings, cresting, finials, cornices, cupolas, domes, steeples & snowguards.
Click on No. 8300



The Reggio Register Co. manufactures cast-iron, aluminum, brass and zinc grilles in contemporary and historical designs.

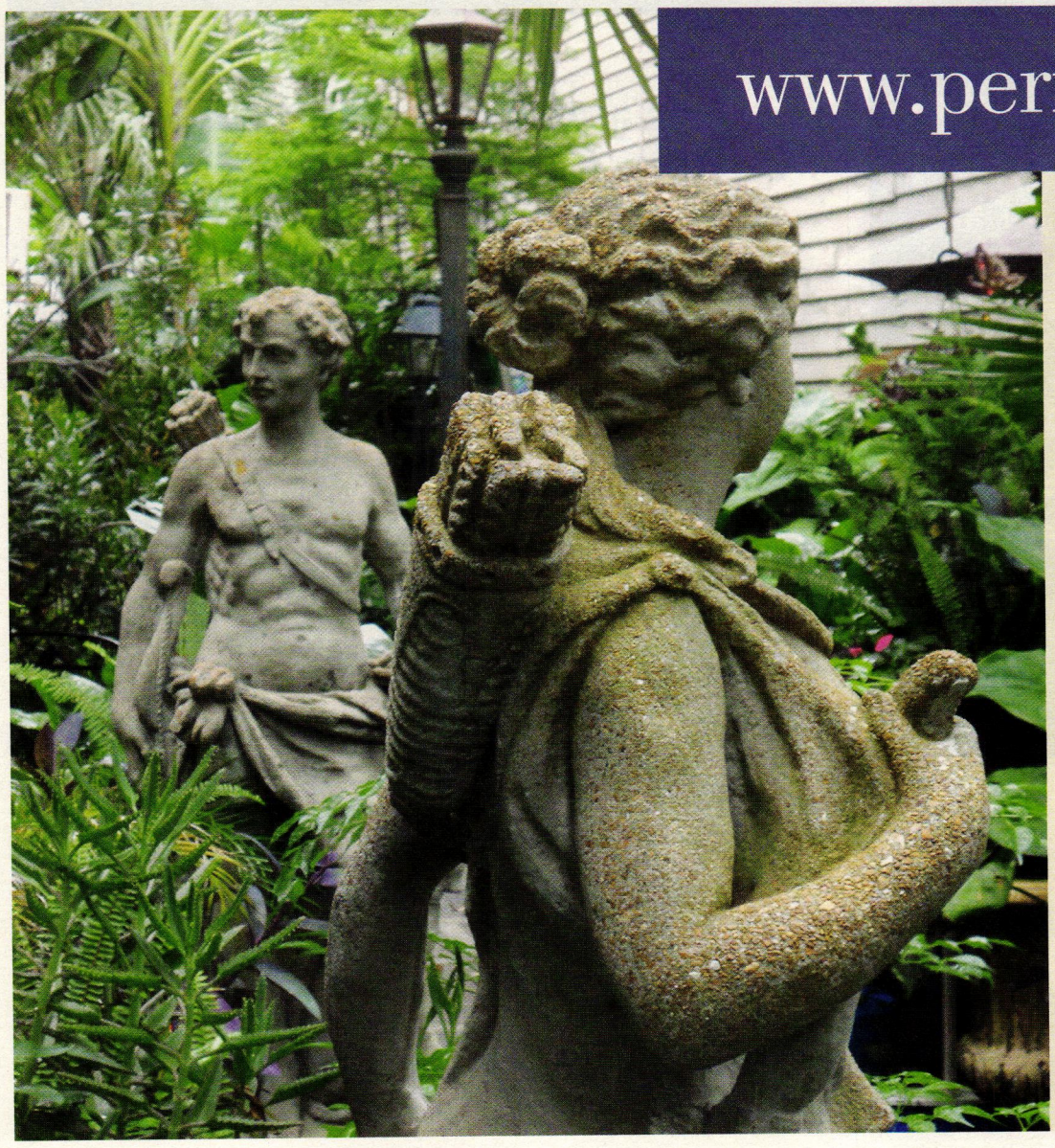
Reggio Register Co., Inc., The
800-880-3090; Fax: 978-870-1030
www.reggioregister.com
Leominster, MA 01453
Manufacturer of decorative & functional cast-iron, brass, aluminum, steel & wood grilles: historic & contemporary designs for forced-air & high-velocity systems; large selection of sizes in stock.
Click on No. 5810

W.F. Norman Corp.
800-641-4038; Fax: 417-667-2708
www.wfnorman.com
Nevada, MO 64772
Fabricator of sheet-metal ornament & tin ceilings: hundreds of stock designs of cornices, moldings, bracket, backsplashes, pressed-metal ceilings, siding, roofing cresting, kitchen equipment & more; duplication from samples or drawings.
Click on No. 520

Wiemann Metalcraft
918-592-1700; Fax: 918-592-2385
www.wmcraft.com
Tulsa, OK 74107
Designer, fabricator, finisher & installer of custom ornamental metalwork: railings, fencing, gates, columns, balustrades, lighting, grilles, doors, balconies & more; all cast & wrought metal alloys, finishes & architectural styles; since 1940.
Click on No. 1223



This custom-forged, cast-bronze and -iron stair railing was fabricated by Wiemann Metalcraft.



Plumbing, Bath & Heating

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Crown Point Cabinetry
800-999-4994; Fax: 603-370-1218
www.crown-point.com
Claremont, NH 03743
Custom fabricator of handcrafted, period-style cabinetry for kitchens, baths & other rooms: Arts & Crafts, Shaker, Victorian, Early American & contemporary styles; available nationwide.
Click on No. 477

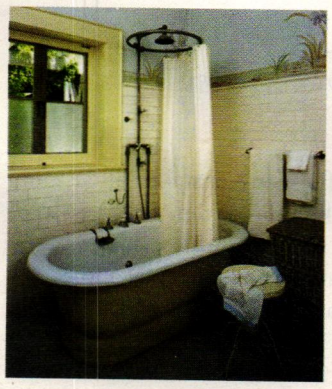


Crown Point Cabinetry offers various styles, including Shaker, Arts & Crafts, Early American, Victorian, Transitional and Contemporary; the cabinetry shown here is painted with eco-friendly Estate Eggshell paint from Farrow & Ball.

Hamilton Sinkler
212-760-3377; No fax
www.hamiltonsinkler.com
New York, NY 10016
Manufacturer of decorative registers & vents, door & window hardware, cabinet hardware, bathroom accessories & more: brass, bronze & nickel; custom work.
Click on No. 1618

Historical Arts & Casting, Inc.
800-225-1414; Fax: 801-280-2493
www.historicalarts.com
West Jordan, UT 84081
Designer & custom fabricator of ornamental metalwork: benches, columns, balustrades, lighting, gazebos, fencing, grilles, doors, windows, skylights, finials & more; cast iron, bronze, aluminum & wrought iron/steel; many styles; restoration services.
Click on No. 1210

Subway Ceramics
888-387-3280; No fax
www.subwaytile.com
Verona, WI 53593
Supplier of historically authentic ceramic tile: field tile, moldings & trim pieces; mosaics; Victorian style.
Click on No. 1687

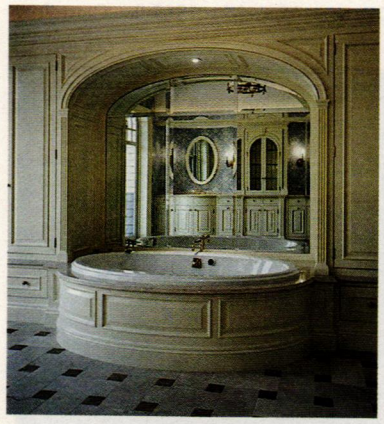


Subway Ceramics offers a collection of reproduction subway tile, trim, moldings, floor mosaics and ceramic accessories for historic bathrooms.

The Nanz Company
212-367-7000; Fax: 212-367-7375
www.nanz.com
New York, NY 10025
Designer & manufacturer of period-style door, window & cabinet hardware: Gothic to Modern; specialized finishes; bathroom fittings & accessories; works directly with architects, designers & builders; consultation, specification & restoration services.
Click on No. 1150

W.F. Norman Corp.
800-641-4038; Fax: 417-667-2708
www.wfnorman.com
Nevada, MO 64772
Fabricator of sheet-metal ornament & tin ceilings: hundreds of stock designs of cornices, moldings, bracket, backsplashes, pressed-metal ceilings, siding, roofing cresting, kitchen equipment & more; duplication from samples or drawings.
Click on No. 520

Zepsa Industries, Inc.
704-583-9220; Fax: 704-583-9674
www.zepsa.com
Charlotte, NC 28273
Engineer, custom manufacturer & installer of Classical & contemporary architectural woodwork: railings, stairs, wine cellars, mantels, paneling, furniture & more; for estate-level residences, yacht interiors & select commercial commissions.
Click on No. 1675



Zepsa did the custom woodwork for this residential estate, including the work in the master bath.

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GAF
973-628-3000; Fax: 973-628-3865
www.gaf.com
Wayne, NJ 07470
Manufacturer of roofing: Timberline fiberglass asphalt shingle with wood look; TruSlate real slate roofing tiles; Designer Shingle collection with variety of styles replicating wood shakes, slate or tile.
Click on No. 1178 for Grand Slate; 1179 for Country Estates; 1181 for Country Mansion; 1315 for Camelot; 9270 for Slateline



GAF offers a wide variety of roofing products, including these heavyweight Camelot slate-look shingles measuring 17x34½ in.

Haddonstone (USA), Ltd.
719-948-4554; Fax: 719-948-4285
www.haddonstone.com
Pueblo, CO 81001
U.S.- & British-based manufacturer of landscape ornament & architectural cast stonework: planters, fountains, sundials, statues, garden furniture, balustrades, gazebos, follies, columns, porticos, doors & window surrounds, cornices, molding, mantels & more; custom components.
Click on No. 4020



This leader head was custom crafted in sheet metal by Heather & Little.

Heather & Little Limited
800-450-0659; Fax: 905-475-9764
www.heatherandlittle.com
Markham, ON, Canada L3R 0H1
Custom fabricator & supplier of sheet-metal roofing & specialty architectural sheet metal: finials, cornices, cresting, canopies, shingles, siding, cupolas, steeples, domes & snowguards; reproductions; custom bronze windows.
Click on No. 1708

Historical Arts & Casting, Inc.
800-225-1414; Fax: 801-280-2493
www.historicalarts.com
West Jordan, UT 84081
Designer & custom fabricator of ornamental metalwork: benches, columns, balustrades, lighting, gazebos, fencing, grilles, doors, windows, skylights, finials & more; cast iron, bronze, aluminum & wrought iron/steel; many styles; restoration services.
Click on No. 1210

NIKO Contracting Co., Inc.
412-687-1517; Fax: 412-687-7969
www.nikocontracting.com
Pittsburgh, PA 15213
Nationwide contractor, fabricator & installer of architectural sheet metal & roofing: slate, tile, metal & other roofing; ornamental ceilings, cresting, finials, cornices, cupolas, domes, steeples & snowguards.
Click on No. 8300



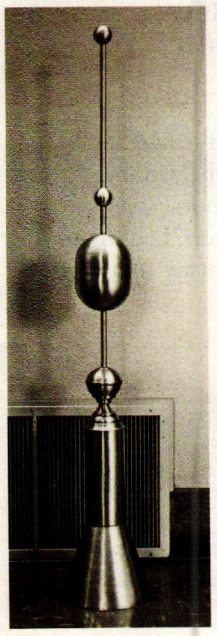
NIKO Contracting crafted this 37-in.-tall copper cupola, available with or without a weathervane.

Renaissance Conservatories
800-882-4657; Fax: 717-661-7727
www.renaissanceconservatories.com
Leola, PA 17540
Custom fabricator & installer of traditional conservatories, sunrooms, greenhouses, skylights, roof lanterns, garden houses, pool enclosures & garden windows: handcrafted mahogany & cedar components.
Click on No. 378



Renaissance Conservatories fabricates skylights as well as conservatories.

W.F. Norman Corp.
800-641-4038; Fax: 417-667-2708
www.wfnorman.com
Nevada, MO 64772
Fabricator of sheet-metal ornament & tin ceilings: hundreds of stock designs of cornices, moldings, bracket, backsplashes, pressed-metal ceilings, siding, roofing cresting, kitchen equipment & more; duplication from samples or drawings.
Click on No. 520



W.F. Norman offers a variety of metal finials.

Wiemann Metalcraft
918-592-1700; Fax: 918-592-2385
www.wmcraft.com
Tulsa, OK 74107
Designer, fabricator, finisher & installer of custom ornamental metalwork: railings, fencing, gates, columns, balustrades, lighting, grilles, doors, balconies & more; all cast & wrought metal alloys, finishes & architectural styles; since 1940.
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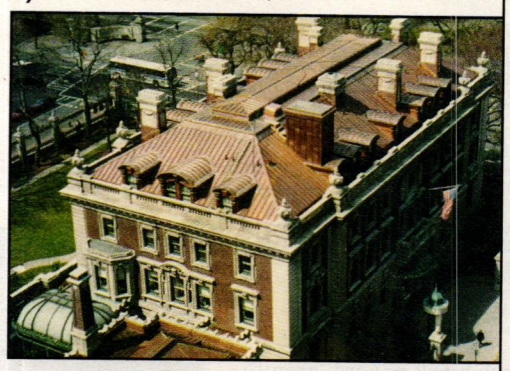
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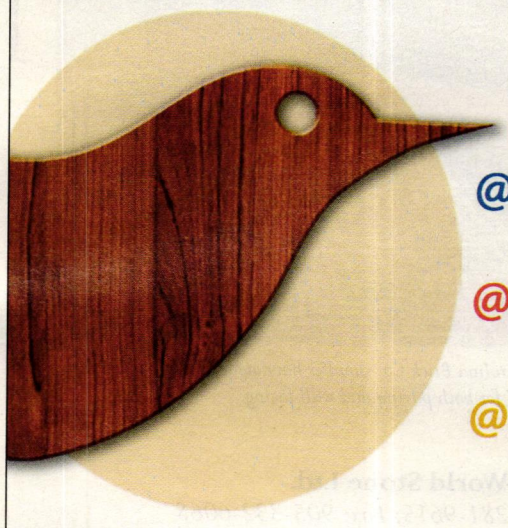


NKC CONTRACTING CO.

For information on custom fabrication
and/or installation contact:
Phone (412) 687-1517
3434 Parkview Ave., Pittsburgh, PA 15213

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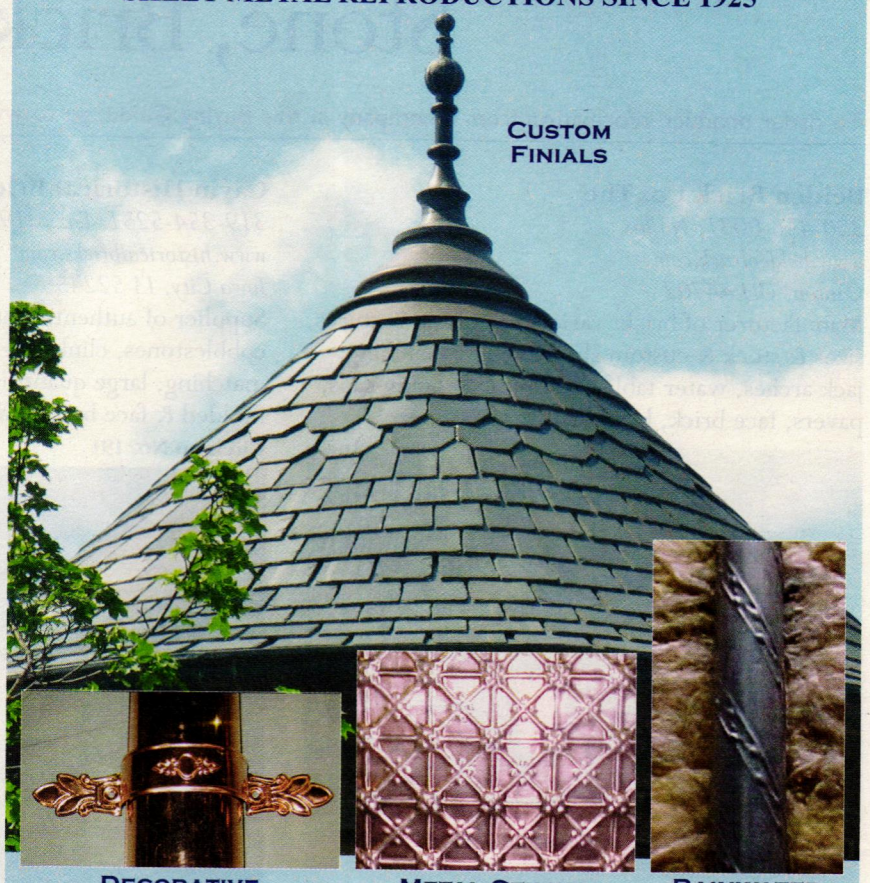
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Stone, Brick & Masonry

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Belden Brick Co., The
330-456-0031; No fax
www.beldenbrick.com
Canton, OH 44702
Manufacturer of brick: variety of colors, textures, sizes & stock & custom shapes; color matching; jack arches, water tables, bullnoses, coping caps, pavers, face brick, brick sculpture & more.



Belden Brick offers face brick in a variety of shapes and sizes.

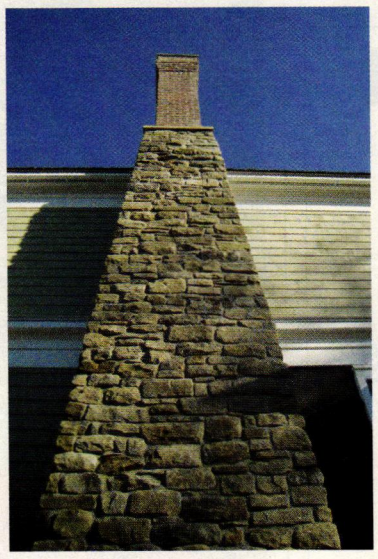
Eldorado Stone
800-925-1491; No fax
www.eldoradostone.com
San Marcos, CA 92078
Manufacturer of architectural stone veneer: fireplaces; cast from molds made from thousands of hand-selected natural stones.



Eldorado Stone supplied the custom stone veneer for this façade, as well as the landscape pavers.

GAF
973-628-3000; Fax: 973-628-3865
www.gaf.com
Wayne, NJ 07470
Manufacturer of roofing: Timberline fiberglass asphalt shingle with wood look; TruSlate real slate roofing tiles; Designer Shingle collection with variety of styles replicating wood shakes, slate or tile.
Click on No. 1178 for Grand Slate; 1179 for Country Estates; 1181 for Country Mansion; 1315 for Camelot; 9270 for Slateline

Gavin Historical Bricks Inc.
319-354-5251; Fax: 319-688-3086
www.historicalbricks.com
Iowa City, IA 52245
Supplier of authentic antique brick pavers, granite cobblestones, clinker & common brick: custom matching; large quantities; special shapes; hand-molded & face brick; nationwide shipping.
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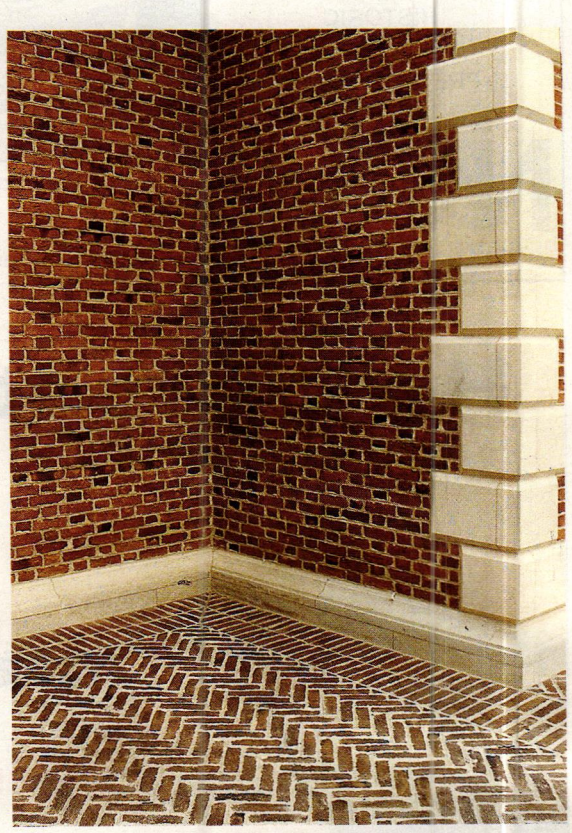


Reclaimed stone from a historic reservoir was paired with antique Purington Street pavers from Gavin for this chimney in Iowa City, IA.

Haddonstone (USA), Ltd.
719-948-4554; Fax: 719-948-4285
www.haddonstone.com
Pueblo, CO 81001
U.S.- & British-based manufacturer of landscape ornament & architectural cast stonework: planters, fountains, sundials, statues, garden furniture, balustrades, gazebos, follies, columns, porticos, doors & window surrounds, cornices, molding, mantels & more; custom components.
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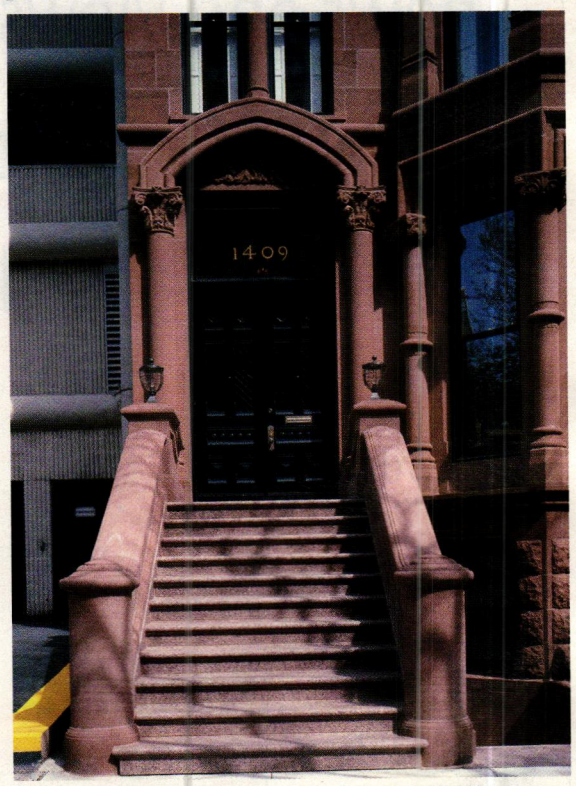
New World Stoneworks
508-278-7007; Fax: 508-278-7014
www.newworldstoneworks.com
Uxbridge, MA 01569
Supplier of natural stone: matches historic stone; photographs existing stonework, extracts pattern & delivers complete hand-chiseled job.
Click on No. 1699

Old Carolina Brick Co.
704-636-8850; Fax: 704-636-0000
www.handmadebrick.com
Salisbury, NC 28147
Manufacturer of handmade brick, pavers & fireplace fronts: 12 styles of pavers; special shapes, glazed headers & arches; fired with coal to provide bisques & unique colors; custom sizes in any quantity; restoration.
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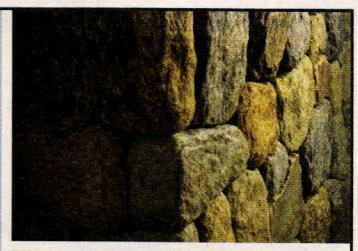
Old Carolina Brick Co. supplies handmade, coal-fired brick that can be used for both paving and wall facing.

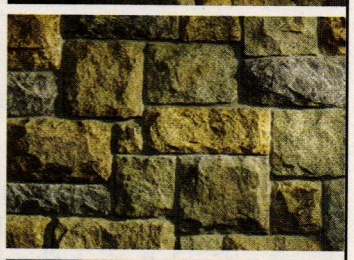
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800-281-9615; Fax: 905-332-6068
www.oldworldstone.com
Burlington, ON, Canada L7L 4Y1
Supplier of dimensional-cut limestone & sandstone: columns, mantels, architectural ornament, signage & garden ornament for new & restoration projects.



Old World Stone supplied the stone for the new façade of this Chicago residence.









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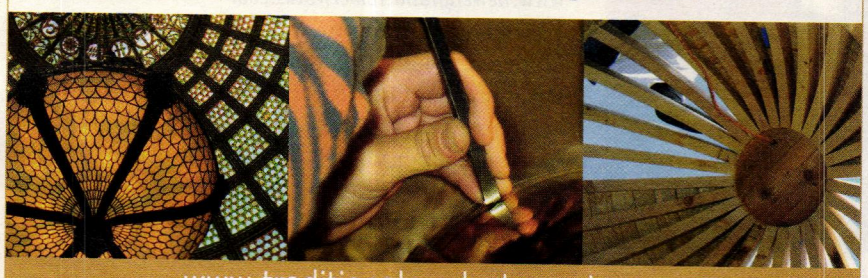
Named one of the most innovative green building systems by ***Architectural Record***

Exceptional stonework is no longer complicated, it can now be completed in days, rather than months, with no dust and zero waste. We use only full thickness, authentic natural stone, not a thin veneer, and our system lets you digitally preview the whole job before a single stone is set. Learn more at **newworldstoneworks.com**

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Traditional Product Reports is a micro site containing in-depth information on traditional building products and materials, including checklists, directories, buying guides, case studies, stories, articles, primers, installation tips, and other information, along with thousands of links to companies serving the field.



www.traditionalproductreports.com

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Phone: (704) 636-8850 Fax: (704) 636-0000
www.handmadebrick.com

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The classic antique beauty of Old Carolina Brick is created by hand moulding which imparts distinctive folds, finger marks, and other surface irregularities. Each Thin Brick is cut from an actual brick so they have the same individual characteristics of genuine Old Carolina handmade brick.



Old Carolina Handmade Thin Brick will give the elegance and unique appearance unequalled by conventional machine made brick.

Available in all our beautiful and unique colors

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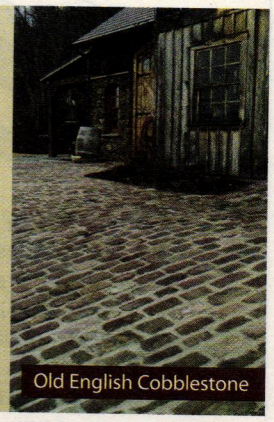
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Old English Cobblestone

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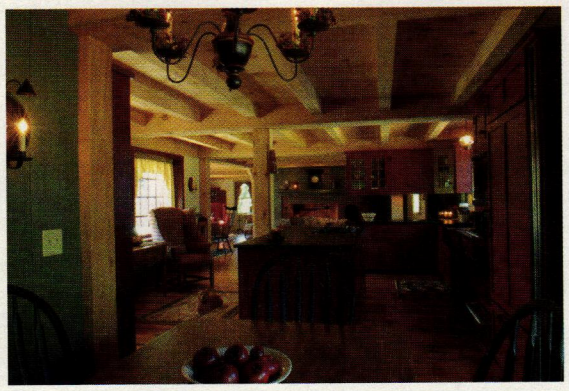
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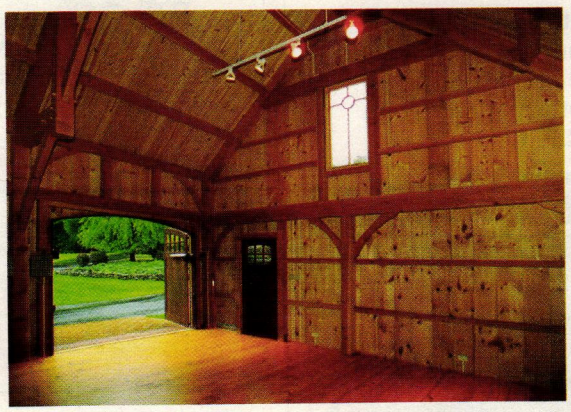
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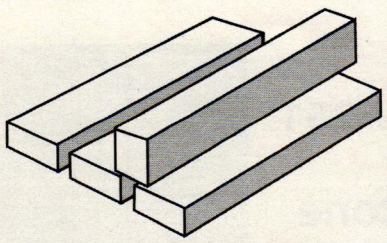
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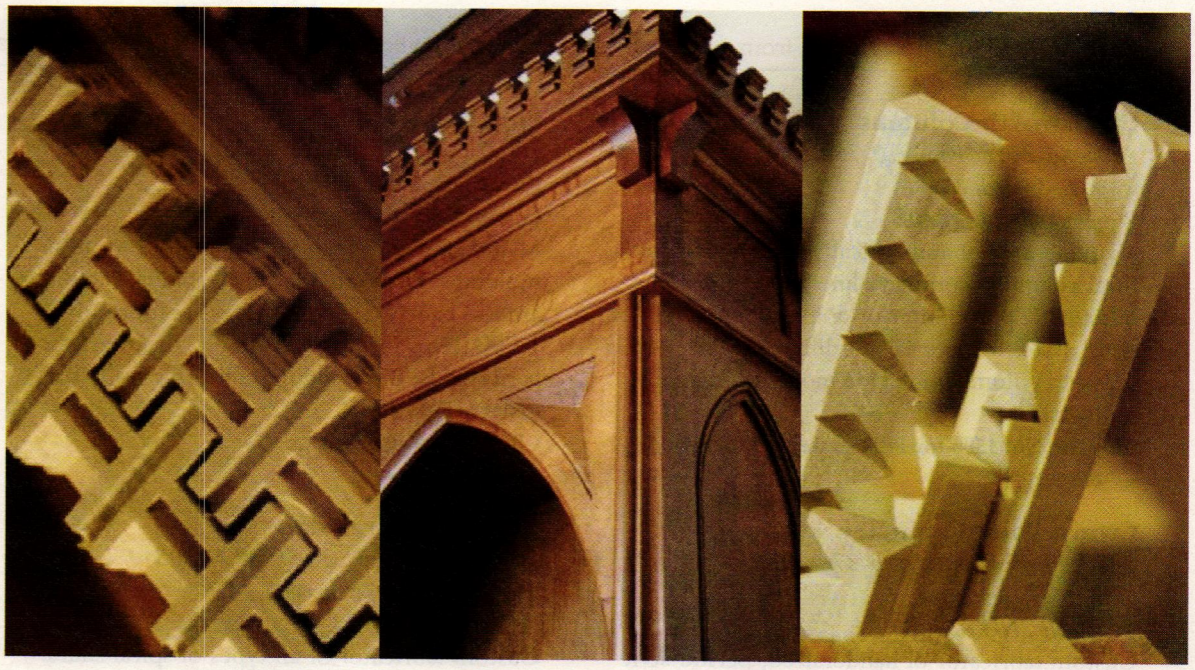
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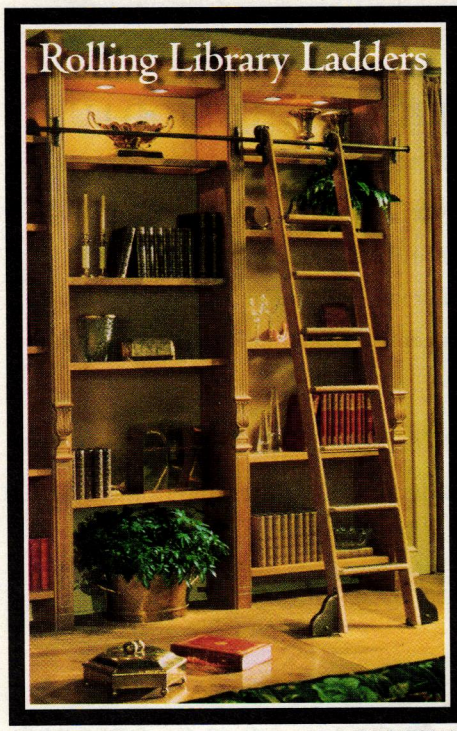
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Calendar of Events



2013 PALLADIO AWARDS DEADLINE FOR SUBMISSIONS, November 23, 2012. The annual Palladio Awards program, honoring excellence in traditional architecture, is sponsored by *Traditional Building* and *Period Homes* magazines and the Traditional Building Conference Series. For more information, go to www.palladioawards.com.

ICAA WINTERIM PROFESSIONAL INTENSIVE 2013, January 3-12, 2013. The Institute of Classical Architecture & Art's Winterim Professional Intensive course, held in New York City, is designed to provide design professionals with in-depth training in the principles of Classical design. The course covers traditional drafting by hand, architectural wash rendering, theory of proportion and more. For more information, visit www.classicist.org.

INTERNATIONAL BUILDERS' SHOW, January 22-24, 2013. The National Association of Home Builders is holding its annual show at the Las Vegas Convention Center in Las Vegas, NV. For more information, go to www.buildersshow.com.

NOMMA 2013 METALFAB EDUCATION EXPO & EXCHANGE, March 20-23, 2013. The National Ornamental & Miscellaneous Metals Association will host its annual convention in Albuquerque, NM. The event features seminars and workshops on the metalwork industry as well as the latest technology demonstrations at the exhibit. For more information, visit www.nomma.org.

SOCIETY OF ARCHITECTURAL HISTORIANS ANNUAL CONFERENCE, April 10-14, 2013. The Society of Architectural Historians will hold its 66th annual conference in Buffalo, NY. The event features a historic preservation seminar, workshops for historians and a selection of local and regional study tours of the host city. For more information, visit www.sah.org.

CNU 21 CONFERENCE, May 29-June 1, 2013. The Congress for the New Urbanism will host its 21st annual conference in Salt Lake City, UT. Focusing on balancing the demands of physical, social, economic and environmental values with stewardship for land and people, the conference will rediscover methods for growth that will enhance regions and communities, as well as enrich lives in a time of constricting economic and natural resources. For more information, visit www.cnu21.org.

AIA 2013 NATIONAL CONVENTION AND DESIGN EXPOSITION, June 20-22, 2013. The AIA 2013 National Convention & Design Exposition will be held at the Colorado Convention Center in Denver. Participants will have a chance to earn Learning Units through education sessions and location tours. For more information, visit www.aia.org.

NATIONAL BUILDING MUSEUM PROGRAMS & EXHIBITS. The National Building Museum in Washington, DC, offers a series of exhibits and programs throughout the year on topics dealing with architectural design and building. Many of the programs qualify for AIA continuing-education units. Current exhibitions include "Cityscapes Revealed," a walking tour exploring quintessentially American, 20th-century buildings from city-center mansions to main street storefronts and skyscrapers. For details on current programs and a tour schedule, go to www.nbm.org.

WOODWORKING CLASSES. The North Bennet Street School holds full-time woodworking courses – including fine carpentry and preservation carpentry – in Boston, MA. Class size is limited to 13 people. The school provides bench space, materials and shop supplies for most workshops. To register and pay online, visit www.nbss.edu.



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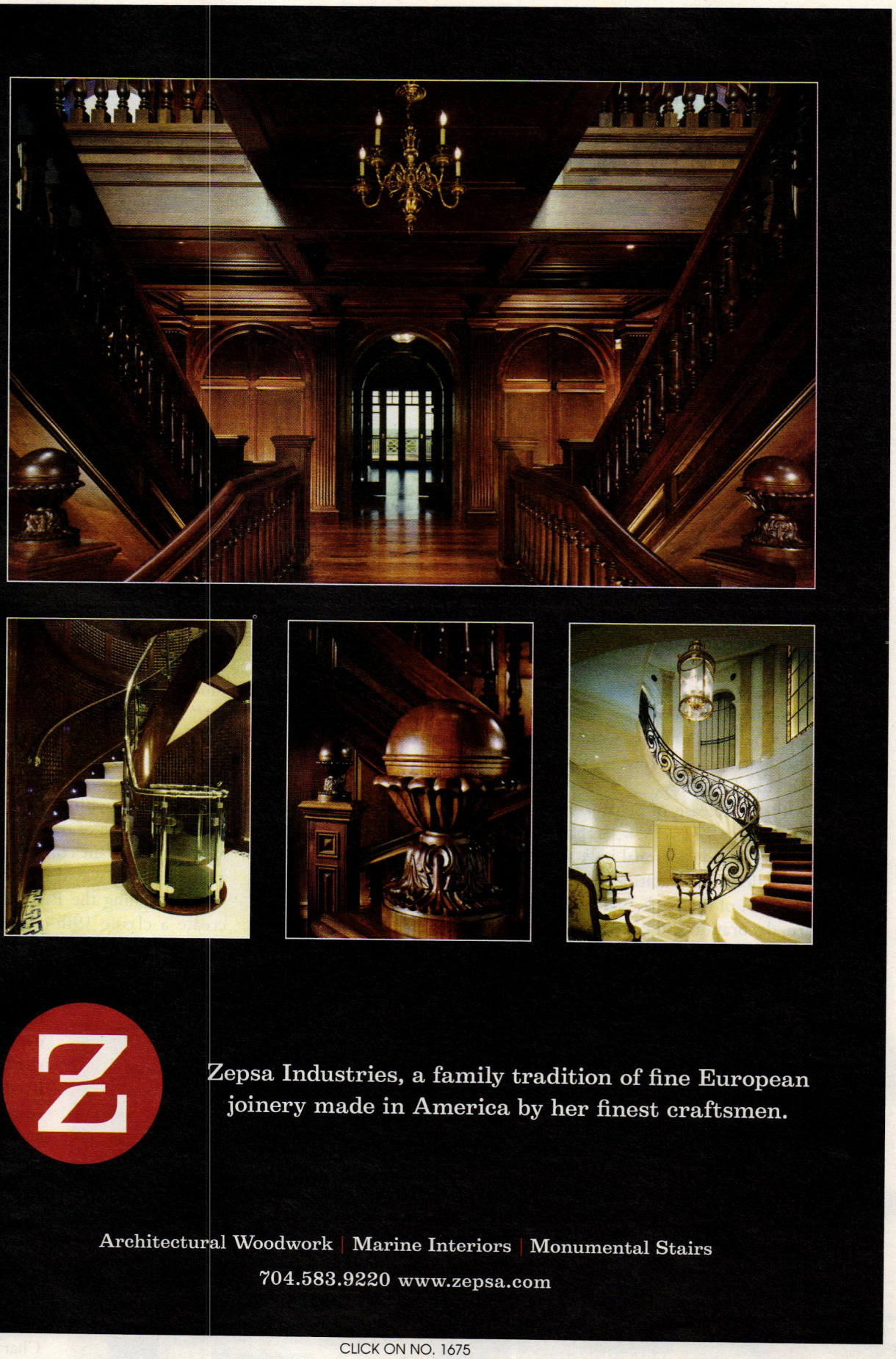
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Traditional Living

The Great American House: Tradition for the Way We Live Now

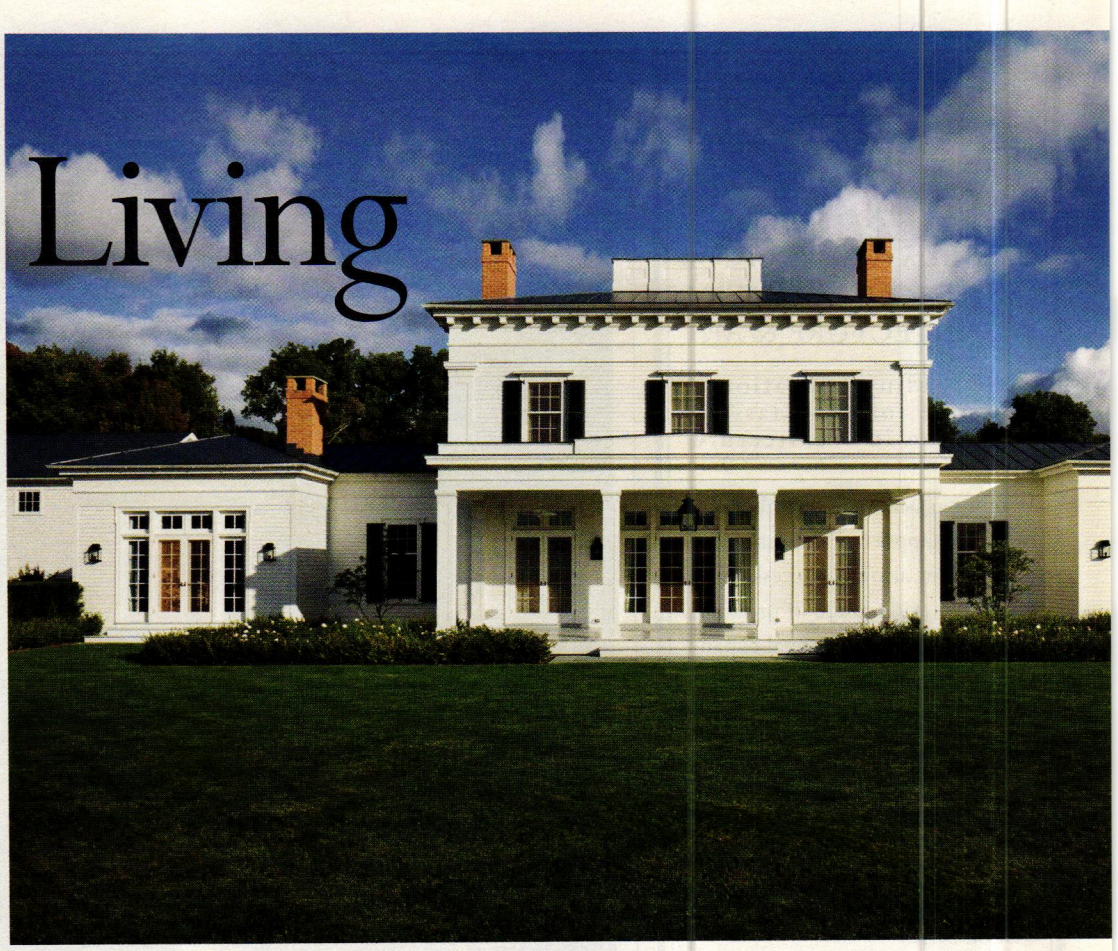
by Gil Schafer III

Rizzoli International Publications, New York, NY; 2012

256 pages; hardcover; 250 full-cover photographs; $55

ISBN: 978-0-8478-3872-1

Reviewed by Will Holloway



The large French windows of this G. P. Schafer design bring both light and garden views to the interior. *Photo: © The Great American House: Tradition for the Way We Live Now by Gil Schafer, Rizzoli New York, 2012*

The goal of Restore Media's Palladio Awards program is to recognize designers "whose work enhances the beauty and humane qualities of the built environment through creative interpretation or adaptation of design principles developed through 2,500 years of Western architectural tradition." Fittingly, this is also an apt description for G. P. Schafer Architect. Since the program was inaugurated in 2002, the New York City firm led by Gil Schafer has been recognized three times – for a new Greek Revival house in New York's Dutchess County, the renovation of a townhouse apartment in New York City, and most recently, a new farmhouse in the Hudson Valley.

Now, with the release of Schafer's first book, *The Great American House: Tradition for the Way We Live Now*, architects and homeowners alike are fortunate to get a first-hand, personal look at Schafer's process in designing restorations, renovations and traditionally-inspired homes.

In the first part of the book, Schafer walks readers through his approach to architecture, decoration and landscapes. Areas of focus range from rethinking floor plans to contemporizing classic residences and creating fluent connections between informal and formal spaces to thinking like a decorator and creating "outdoor rooms."

To illustrate his method, Schafer presents four case studies in the second half of the book. Each has a story – and each contains nuggets of insight that will resonate with any designer inspired by traditional design, and maybe even with some of those working outside the genre. This reads like a candid, intimate, pleasant conversation about Schafer's process, from how to orient a house all the way down to the smallest details.

In designing the Palladio Award-winning Middlefield, Schafer set out to create a classic 19th-century Greek Revival farmhouse: "...I was able to combine architecture, interior design, and landscaping in a way that feels inevitable, as though the house has always been, and belonged, where it is."

With Longfield, a new fieldstone farmhouse, we are reminded of the importance of creating a narrative of how a house evolved over time. "If you can imagine a credible backstory about the house's history – how it was built and lived in and what stylistic changes were made as the residence expanded – the outcome can be as complete and convincing as any well-told tale," Schafer writes. "All the details will contribute to the success of the whole; nothing will seem forced, inappropriate, or out of character."

In discussing the renovation of Charles Platt's 1915 Boxwood in Nashville, TN, Schafer offers his response to the "Why contemporize a classic?" question. And with Gatewood, Schafer walks readers through his faithful restoration of the 1843 Greek Revival in Charleston, SC.

All told, this is an important addition to any architectural library, as well as the coffee table, kitchen counter and office desk. Perhaps these lessons in, as Schafer writes, "...traditional architecture and its contemporary possibilities: the ways in which historic models could be reimagined for the way we live now..." have been taught as well in other books. I just haven't seen them. ■



Longfield's light-filled kitchen features contemporary stools based on comb-back Windsor chairs. *Photo: © The Great American House: Tradition for the Way We Live Now by Gil Schafer, Rizzoli New York, 2012*

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Exterior Spaces: Gardens & Landscapes
Multi-Unit

Corresponding awards, sponsored by *Traditional Building* magazine, will also be made for commercial, institutional and public projects.

JUDGING CRITERIA

The Palladio Awards are named in honor of Andrea Palladio, the Renaissance architect who created modern architecture for his time while using models from the past for inspiration and guidance. The judges will be applying the same criteria that Palladio used in his own work: the projects should meet all the functional needs of contemporary usage while applying lessons learned from previous generations to create beauty in the built environment.

WINNERS

If you are one of the winners of a Palladio Award for 2013, you will receive a Palladium – the cast-bronze trophy emblematic of the program, designed, sculpted and cast by the artisans at Historical Arts & Casting, Inc., West Jordan, UT – at the Traditional Building Conference. You will also have the opportunity to give an illustrated presentation of the project at the conference and the project will be published in the July 2013 issue of *Period Homes*. Winning projects will also be highlighted for 12 months on the Palladio Awards website.

DEADLINES & ENTRY REQUIREMENTS

The deadline for receipt of the completed entry package is November 23, 2012.

For complete details on the awards program go to

www.palladioawards.com



The Taliban of Architecture

By Clem Labine

Many of my traditionalist colleagues have always preached that it is counter-productive to attack Modernism. But it is increasingly apparent that this live-and-let-live attitude is not reciprocated. A recent event made it clear to me that much of what passes for architectural criticism these days is driven more by fundamentalist beliefs than by objective analysis. The majority of mainstream architectural critics are Modernists whose primary mission is to enforce Modernist orthodoxy. These critics are the Taliban of the architectural world.

This became blazingly obvious to me after getting my initial look at the context-sensitive design proposed by Robert A.M. Stern Architects for the new Museum of the American Revolution in Philadelphia, PA. Because the new museum building is intended to be a good citizen and fit sensitively into its historic Philadelphia neighborhood, I knew instantly that the architecture critics would hate Stern's design. Sure enough, the reviews were almost uniformly negative because the design was not "revolutionary." The carping critics – uniformly Modernists – were evaluating the design not by thoughtful analysis of the building's role in its urban context, but rather by what amounts to a religious litmus test. If a design does not exude sufficient quantities of shock-and-awe, it fails to pass the Modernist test – and thus is not worthy of the name Architecture (with the capital "A").

Modernists seized control of the architectural academies in the mid-20th century, and converted them essentially into madrasas of Modernism. The new architectural elite banned not only the Beaux-Arts curriculum but also any references to over two millennia of architectural tradition. Soon their acolytes issued forth into the world to spread the gospel of novelty. Some of those disciples advanced to the high ground of architectural criticism – and from those lofty pulpits have ever since imposed the rules of Modernist architectural orthodoxy on an unwilling but helpless public. Architectural juries, commissions on public monuments, governmental bodies, corporate clients, cultural institutions and anyone else commissioning new public buildings is keenly aware of the media scorn that will be heaped upon them by the critics if they come up with the "wrong answer." And the wrong answer is any design that contains a hint of traditional influence. Fear of ridicule is the powerful force ensuring conformity to the Modernist credo in the public realm.

Interestingly, the one sector that has largely escaped this fundamentalist tyranny is residential architecture. Private clients overwhelmingly opt for traditional designs when commissioning homes for their own comfort and pleasure. Their private nature renders them immune from denunciation by the fundamentalist mullahs. It is usually only clients and architects who are hoping to be "House of the Month" in *Architectural Record* who will opt for austere hard-edged Modernism or some form of blobitecture.

Questions That Are Never Asked

Architecture is a public and social art. As such, it should have qualities that relate to the humans who interact with it. It seems reasonable to expect that when a new project is undergoing critical review, people would ask questions such as: Does this building . . .

- Provide a pleasing and healthy environment for its users?
- Function efficiently and economically?
- Enhance and harmonize with its surroundings?
- Create a pleasant experience for passersby?
- Demonstrate responsible use of earth's resources?

Rarely are such questions asked. Rather, when a new building is being reviewed by mainstream architectural critics, the basic issue is: Does this design look totally new? Novelty is what the critics celebrate; little attention is paid to how the structure relates to people and the community. The question of artistic beauty is never raised. The First Commandment of the Modernist Holy Book reads: It is forbidden that any building show a connection to architecture built prior to 1920. This prohibition against historical precedent and ornament is all that is left of the well-meaning combination of scientific and social justice principles that undergirded original Modernist architectural theory.

Today, the idealistic social principles of Modernism have been long forgotten. All that remains is the worship of boundary-breaking design for its own sake – and the abhorrence of any reference to historical styles. Any design that violates these edicts is blasphemy and is damned with the most devastating pronouncement a critic can deliver: "Historical pastiche!"

Ironically, it is Robert Stern himself who has had the greatest success in bridging this religious divide. He views Modernism – and all the other subsequent "-isms" – merely as part of one long architectural tradition, and works with Modernism as a style rather than as a repository of divinely revealed truths. When appropriate to the context, Stern has designed Modernist buildings that have drawn praise from the very same critics who slap the dreaded "pastiche" label on his traditionally influenced work.

The carping critics – uniformly Modernists – were evaluating the design not by thoughtful analysis of the building's role in its urban context, but rather by what amounts to a religious litmus test.

Outlasting the Taliban

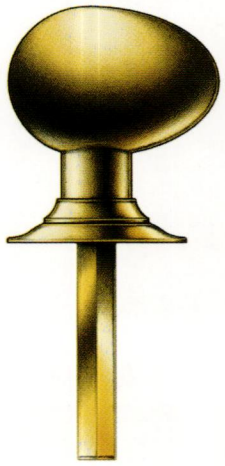
Alas, not much can be done with today's architectural Taliban. They believe what they believe – and psychologists have shown conclusively that reason cannot dislodge firmly held beliefs. No amount of evidence and dialogue is likely to deter them from their mission to enforce Modernist dogma.

Long-term, our goal must be to reach young architects before their belief systems become deeply rooted. That was how the Modernists eventually gained control over the highest levels of the architectural establishment. Some progress is already being made. The Institute of Classical Architecture & Art offers a wide and growing array of continuing-education programs in Classical design through its New York headquarters and 15 regional chapters. Yale University School of Architecture, under Robert A.M. Stern, is now exposing its students to both sides of architecture's religious schism. And architecture schools such as Notre Dame and the University of Miami offer instruction in traditional design and urbanism.

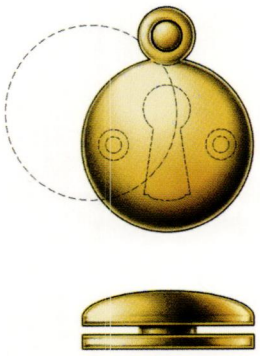
As individuals, we should also seize every opportunity to give lectures and teach classes as visiting faculty. Education is the most powerful weapon with which to counteract the strict fundamentalism preached by the architectural Taliban. It will take years. But it can be done. ■

Clem Labine is the founder of Old-House Journal, Clem Labine's Traditional Building, *and* Clem Labine's Period Homes. *He is currently an independent consultant specializing in website optimization and marketing.*



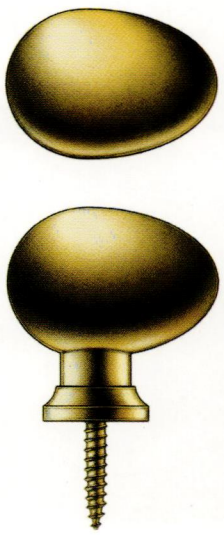


Thumbturn and Rose



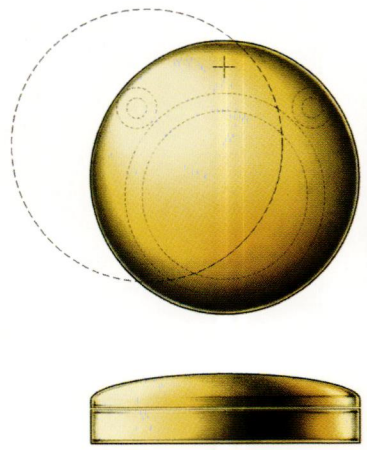
Emergency Trim Ring with Swinging Cover





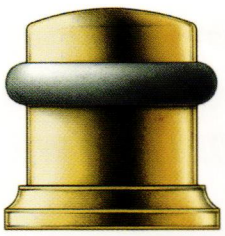
Shutter Knob





Cylinder Ring with Swinging Cover





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- **Affordably priced** (often comparable to the cost of imitation "slate")
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Note: Due to the inherent variability in natural slate (as well as the limitations of the commercial printing process), the actual color and texture of your TruSlate™ roof will vary from that shown here.

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